

# HOUSE BEAUTIFUL



BERNICE GREAT HACKN

NOVEMBER 1923 - APARTMENT & CITY HOUSE NUMBER





From a Painting  
By Norman Rockwell

“61”

FLOOR VARNISH

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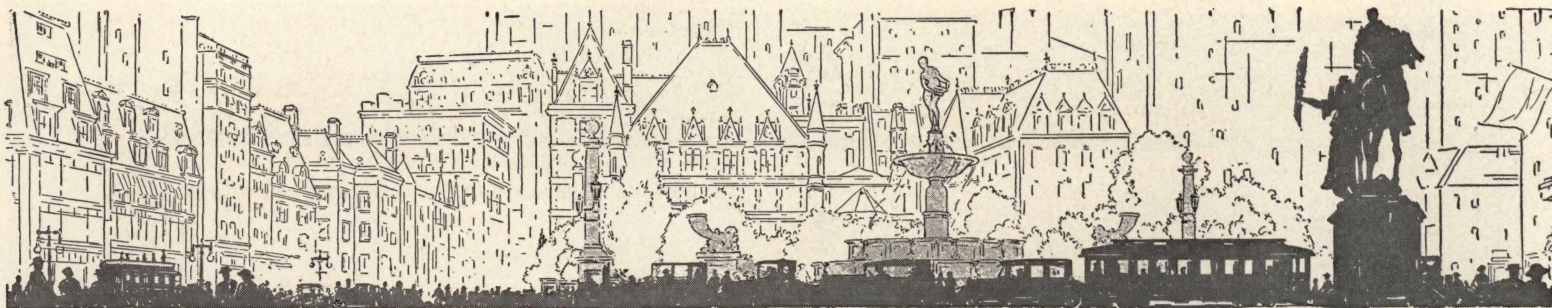
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# BISHOPRIC





## OUR FIFTH AVENUE LOOKING-GLASS

### *Furnishing the Sunroom*

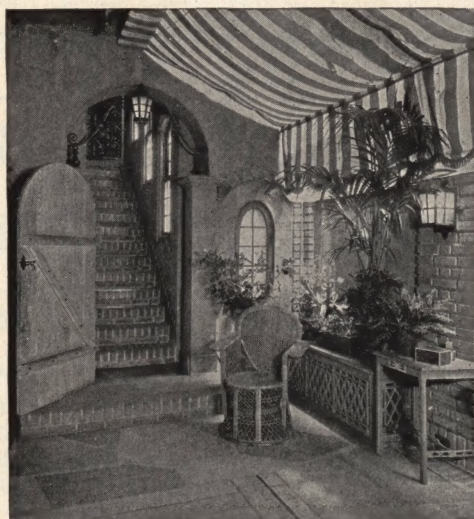
VICTORIAN novelists frequently opened their story with an episode in which the heroine came upon the hero in the conservatory. If you were a discerning reader you knew immediately that the characters were 'people of substance,' and footmen and ladies' maids were going to play their parts in the drama. You visualized the conservatory as rather like a hotel lobby, with an impressive domed glass ceiling and banked palms silhouetted against the tall windows — the chairs were coyly distributed with an eye to the necessary romantic surprise.

The word has rather gone out of fashion of late, and in its place has come 'sunroom,' 'sun parlor' or 'winter garden,' which conjure up before one the thought of pleasant winter sunshine without any of winter's chills. The possession of any one of these, however, is luckily not confined to the few, and does not necessarily stand for magnificence. One finds the most modest homes and tiny apartments boasting of them. The chief requirement is the will to do, and, hey presto! it is done.

In one of the 'garden apartment' developments around New York the architects, unwilling to sacrifice so delightful a thing as a sunroom, have managed to create a room to serve a double purpose. The main living rooms (the sitting-room and the dining-room) open into each other and from the dining-



A FERN BOX THIRTY-SIX INCHES LONG, TEN INCHES HIGH, AND TEN INCHES WIDE, WITH A BYZANTINE DESIGN



Mattie E. Hewitt

room one walks through glass doors to a cool place of many windows which is called the sunroom. Bright chintz curtains, and comfortable wicker and reed furniture have a blithe, porch-like air about them, and hanging baskets and wrought-iron stands bearing green plants, proclaim its semi-outdoor nature. But because New York is a crowded place where space means money and every inch must be

made to count, the room is brought into the realm of practicability, a fact disclosed when one opens a cupboard door and folds down a bed that is ever ready to house the unexpected guest.

The folding bed is surprisingly little used in the East, but in the West one finds it in all sorts of unexpected places. There seems to be no end to the ingenuity of their makers in finding places to put them, and in Los Angeles, with its attendant suburbs, one finds desks, sideboards, and cupboards of all descriptions that revolve to reveal a bed. One ingenious maker even goes so far as to conceal it in a dining-room table. That such disguises are not desirable from any point of view is, of course, obvious, but a cupboard that is well ventilated — if possible from the outside — meets with no objection either from the point of view of health or of decoration. It certainly makes the bed-sitting-room a practical possibility and has much to offer even in competi-



Mattie E. Hewitt

ON THE LEFT IS A WINTER GARDEN DE LUXE, ENCLOSED WITH GLASS AND CANOPIED. THE PHOTO ABOVE SHOWS THE ENTRANCE FROM THIS ROOM TO THE HOUSE

ON THE RIGHT IS A SUNROOM WHICH GAINS ITS EFFECT CHIEFLY BY THE USE OF TRELLIS AND TRAILING IVY



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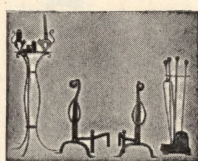
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tion to the charming day-bed. But the matter of folding beds is a digression from our subject. The matter under discussion is the



G. W. Harting

Mrs. Barnswell, Decorator

A CHARMING CORNER IN A SUNROOM WITH FURNITURE UPHOLSTERED IN A BRILLIANT ORANGE CHINTZ

winter porch that may bring a real touch of summer indoors by means of vine, trellis, and flowering plants.

How shall I make a winter sun-porch is a question that is frequently asked. If the summer porch is heated and can be fitted with removable windows, the question answers itself, for the glass walls will make it a very warm, pleasant place in which to enjoy the winter sun. If, on the other hand, the porch is not capable of these adjustments the task is harder but not impossible, for one may take any sunny room that is plentifully adorned with windows and make a winter garden. The illustrations on these pages show several different ways of attaining the same end, some very simple, others built up with little thought of the expense involved. Perhaps the most interesting of these is the canopied garden shown on page 442 which is not only charming but very unusual. Originally it was an ordinary city back-yard garden, and since back-yard gardens are notoriously hard to keep free from dust and smuts, this original person threw a glass roof over it and then to preserve the outdoor atmosphere and increase the air of coolness added a canopy roof. A cement floor, plaster walls, many plants and ferns did the rest. The furniture is a nice combination



G. W. Harting

ANOTHER VIEW OF THE ROOM ABOVE SHOWING THE EVER-WELCOME WALL-FOUNTAIN



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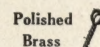
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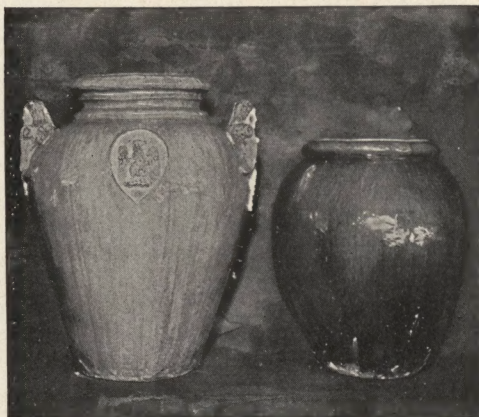
It is practically a handbook of American Art.

Above picture from a Copley Print Copyright by

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Salesroom: Pierce Building, opposite Public Library

of wicker and wood and was painted a soft green, and the cushions are a flower-strewn chintz.

Very different from every point of view is the little garden-room shown just opposite on



JARS OF GLAZED TERRA COTTA FINISHED IN DULL GREEN OR BLUE

the same page. Here we have what is really a room with a bay window and two side-windows, but no one will deny it is a pleasant contrast to the snow-covered landscape and stark trees that one glimpses through the windows.

One very important point to remember in planning anything of the kind is that one must not economize on the garden atmosphere, for a great deal depends on the profusion of green that greets the eye, or the effect will be skimpy and unfinished.

To make a sunroom, one starts, of course, as with all decoration, with the walls and the floor. If it is an indoor room with an ordinary boarded floor, a tile linoleum or one of the composition floor coverings with a tile effect works wonders. These come in many different types of material, and vary greatly in price, but they will repay for the outlay, not only in beauty but in the ease with which they are kept clean—an important consideration where much watering must be done. Some of the most attractive have a marbelized effect that is very smart and lends itself admirably as a background, either to the wrought-iron accessories that are so appropriate for this type of room or the reed or wicker furniture.

The ideal wall is plaster, and if it is not plaster it should be painted. Paper or any wall covering that will not take kindly to water is out of the question. If the plaster is treated with color it is doubly charming. The most effective way of introducing color to plaster is to mix the coloring with the plaster, but if it is a 'do over' it must be painted in the ordinary way. Since the chief mission of the sunroom is to give an air of sunshine, yellow is, perhaps, the tone best suited for a background, for it introduces the sunshine tone of itself.

When it comes to the question of furniture the first thought should be a fountain if it is at all possible, and with 'running water in every room' as the advertisements read, it should not be difficult these days. A well-

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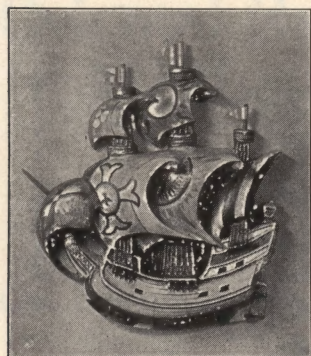
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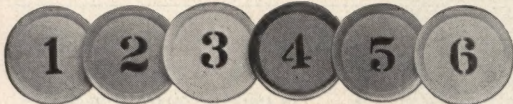


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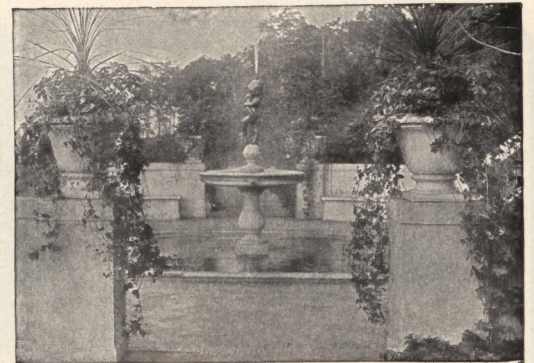
any good house that sells garden furnishings,  
many of them reproductions of the work of  
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saying. Reproductions are available in mar-  
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common, in inexpensive reproductions, of a  
composition that resembles stone. The foun-  
tains illustrated are all of this material.

Fern boxes and jardinières and decorative  
jars may have their place in a sunroom, but  
do not be tempted by any of the graceful little  
stone benches that are typically outdoors.

The furniture should be as comfortable and  
luxurious as is practical, and upholstered in  
warm bright colors. Wicker or reed is perhaps  
the best choice, and a little wrought iron may  
be introduced as a nice balance. Rugs, of  
course, are an essential, no matter how charm-  
ing one's floor may be, for marble or tiles, even



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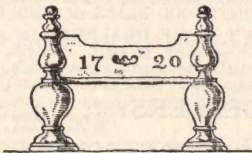
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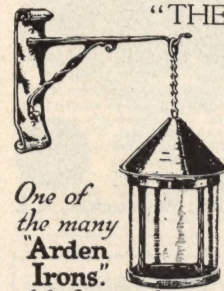
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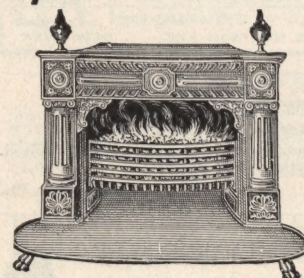
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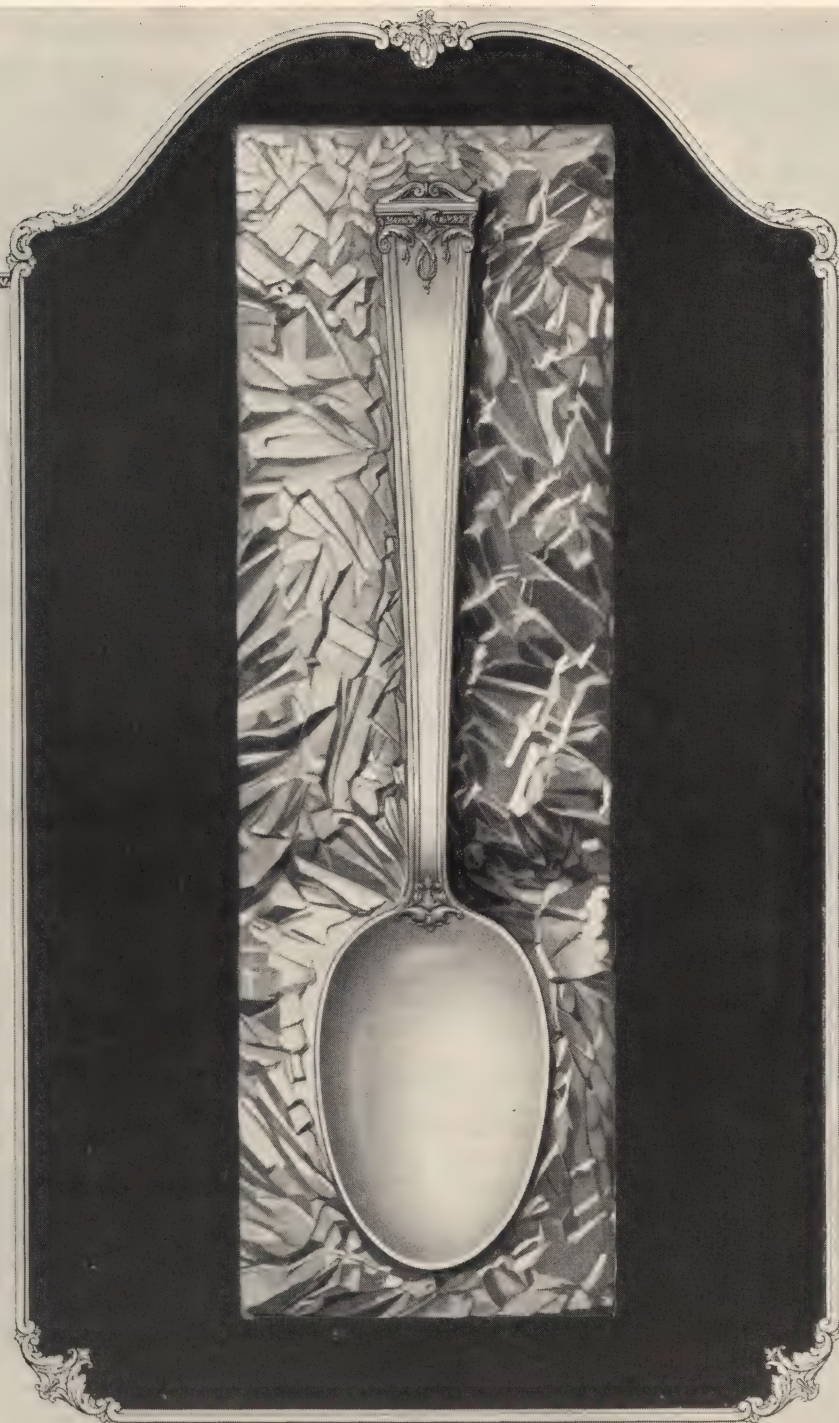
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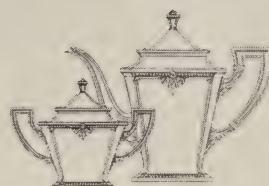
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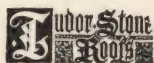
# REVIEW OF MANUFACTURERS' AND DEALERS' CATALOGUES

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THERE is a vast fund of information in the catalogues and leaflets prepared today by firms and manufacturers which deal in household furnishing, equipment, building materials, garden supplies, seeds and plants which must be a large source of help to all who are building, remodeling, refurnishing, or gardening. Below are short digests of a few of the many subjects which the householder must sometime investigate, with a list of firms from which he can obtain literature sure to be of help and interest. Other subjects will be given next month.

## INCINERATORS

WHAT to do with the garbage has become indeed a burning question in our latter-day household economics. Time was when we dutifully presented each morning a pailful of kitchen remnants to our four-footed barnyard friends of porcine proclivities. But as a well-known writer has remarked, 'pigs is pigs,' and of recent years they have not been tolerated as near neighbor in our better suburban districts, where even chickens are as unpopular as are children in apartment houses.

Failing pigs and chickens as recipients of our small favors, we have turned in desperation to the covered tin pail, by no means proof against the curiosity of every wandering dog, and have suffered periodically the visits of the city collector's cart with its subtle aroma of many viands no longer in the first flush of youth. The use of patented underground containers has contributed much relief, but the only absolute cure of the garbage evil is the complete elimination of the cause. To keep garbage in any way exposed near the house for even a day or two is to breed countless flies, and invite the curiosity of all the neighborhood's pets—or pests—as your nature causes you to regard them. If it is carted away, we are likely to be mortified hours later to find a trail of chicken bones, lettuce leaves and orange peel marking the first stage of its pilgrimage from the back door to the sidewalk. If it is left, we are the more mortified. But along with the fireless cooker, the iceless refrigerator, the coal-less heater and the vacuum cleaner has come the odorless garbage remover—the incinerator.

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Certain types of incinerators using gas for fuel and developing a Bunsen flame of great heat are built of cast iron, insulated with asbestos, and are of pleasing design. They are meant to be installed in the kitchen or in some other convenient spot above the basement and are not adapted to receive bottles, tin cans, or other incombustibles. Their clean-out compartments, therefore, may be small as everything is burned to an ash.

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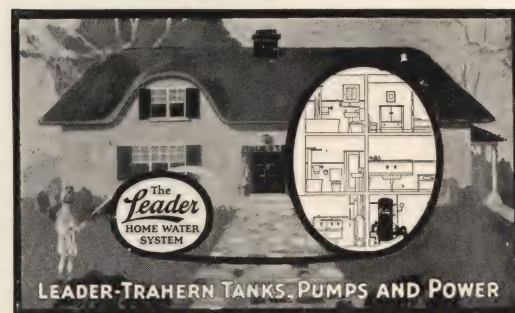
The installation of an automatic oil heating system assures these comforts. There are various types all designed for the single purpose of converting kerosene or a proper grade of fuel oil into heat. They are dependant upon three factors for operation, namely oil for fuel, gas for ignition, electricity for automatic control and power. The oil heating apparatus should be regarded as an addition to the existing heating system rather than a fundamental change in it. If installed in a hot-air furnace it merely takes the place of coal or wood in heating the air before sending it through the pipes to various parts of the house. If applied to a hot-water boiler, or to a steam or vapor-steam system, again it functions simply as an improved fuel-plant. Its fuel tank may be placed in the cellar or buried in the ground outside the house, with a capacity varying from enough to last a few weeks to an amount sufficient for a winter's supply. The success of the system in the minds of most purchasers is based upon its simplicity of operation, its first cost, operating and maintenance costs and upon its dependability. In all of these departments the companies manufacturing automatic oil-burners have made such strides during the past few years, that to-day the purchaser of any one of the better-known equipments may feel certain of constant service at reasonable cost and of prompt replacement of parts.

There is one important principle on which the various manufacturers of oil burners hold different points of view. This is in the method of delivering the oil to the combustion chamber, situated in the firepot of the heater. Some experts favor a vaporization system, which permits the oil to drip from the feed pipe on to a vaporizing plate in the combustion chamber. Under this plate is a gas pilot light keeping it heated, while over the plate passes a current of air forced in by a fan. The air is mixed with the gas arising from the heated oil in the correct proportions to give perfect combustion. It is claimed by those who favor this method that the air enters the combustion chamber at comparatively low speed. It is not, therefore, a high-pressure plant and so a practically noiseless combustion results. The other method also in common use, of delivering oil to the combustion chamber is by means of an atomizer. The oil is broken up into a very fine mist and thoroughly mixed with air by a motor driven fan, before it enters the combustion chamber, where, as in the vaporization method, a gas pilot-light furnishes ignition.

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**Kleen-Heat—Winslow Boiler & Engineering Company, Chicago, Illinois.**

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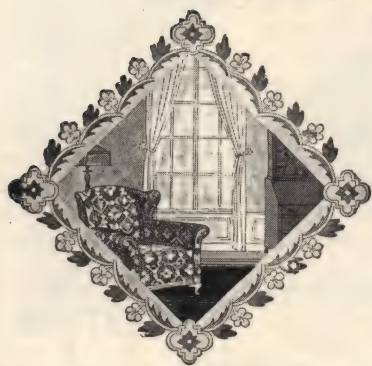
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*Rich in artistic association  
the history of tapestries  
is an inspiring one*



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# THE HOUSE BEAUTIFUL

BUILDING

FURNISHING

PLANTING

On page 492 of this issue is a notice of a competition which will prove to be of particular interest to all those who have found pleasure in the quaint and homely sayings of the Author of the Almanack. Many readers have registered their interest by



Antoinette Perrett

sending items for this page which have been printed from time to time. In order further to encourage the sending of these paragraphs prizes are offered under conditions which are explained on the Almanack page for this month.

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VI. The Bedroom of French Influence					

## The House Beautiful for December Will Be the Christmas Number

CHRISTMAS festivity pervades the air and everyone is again absorbed in the task of matching Christmas presents to somewhat uncertain tastes. While a personal gift is sometimes difficult, something for the house is always welcome and you will find pages of gifts of moderate prices in the December number that will appeal to everyone who has a home. You will also find so many articles and photographs of beauty and interest that the thought will inevitably occur to you that the *House Beautiful* itself will provide a most excellent gift for every home-making friend who can draw upon it throughout the year, as you have done, for advice and inspiration upon every problem connected with the house and its garden.

The December contents is a fair sample of what next year's issues will bring. There are articles on or photographs of the large house, the medium-sized house and the small house — the latter a picturesque four-room cottage with plans — the new house and the old house. There is a very human story of how one young family was able to buy through an advertisement an old



house which proved to be the one they had long wanted, and how they refurnished it into an attractive and comfortable home. There are photographs of old-time gardens in Porto Rico which, by contrast, make so many of ours seem bare and hard and new, and a Gardener's Questionnaire that will cause gardeners to scan their gardens with a fresh and unprejudiced eye.

For the home-maker who is constantly seeking for new ideas about the furnishing of the house, desiring to make the familiar room look new and fresh, there is an article on the making of curtains with new and original ideas about combinations of colors and materials that will make her want to ply the needle at once. There is also a most helpful article on the use of the candlestick in the dining-room, showing by diagram just how to place it on the table in combination with the flower group and the usual table furnishings. An architect tells of his hobby of making ship models and an adventurous home-maker tells of the thrills of the great adventure of building—together a number of varied and useful information.

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*Photographs by Dadmun*

*Richardson, Barott and Richardson, Architects*

THIS UPPER HALL IN THE HOUSE OF HARRIS LIVERMORE, ESQ., HAS THE SAME DIRECT UNAFFECTED CHARACTER THAT THE OTHER PHOTOGRAPHS OF THE HOUSE SHOW. THE PLASTER, A SALMON PINK, INSPIRED BY THE OLD GARDEN WALLS OF HAVANA, IS GIVEN A LIVELY QUALITY BY ITS TREATMENT

OF A PRELIMINARY COAT OF CREAM COLOR WITH PATCHES OF BLUE, PARTIALLY RUBBED OFF, AND A FINAL COAT OF PINK SLIGHTLY RUBBED IN PLACES, RESULTING IN A MOST PLEASING TONE. THE BEAUTY OF THE WALLS IS FURTHER ENHANCED BY THEIR UNEVEN TEXTURE AND ROUNDED CORNERS



# THE HOUSE BEAUTIFUL

● BUILDING · FURNISHING · PLANTING ●



## A SUCCESSFUL ADAPTATION OF THE EARLY ITALIAN STYLE

*A Type Commonly Found in Our Most Successful Town Houses*

BY EDGAR W. ANTHONY

ONE of the most interesting recent examples of the adaptation of the Italian style for a city residence is the house of Mr. Harris Livermore in Boston. In other articles on some old Tuscan houses I endeavored to show how certain architectural principles which largely constitute the charm of this style may be adapted and modified to suit our own needs and conditions.

This house is a very good illustration of these points. Boston may surely be said to be the centre of old New England traditions; but whatever tradition we may have had in building was sufficiently interrupted during the middle years of the nineteenth century to enable us to choose any one of the recognized styles which may especially appeal to us, and to adjust it to our own requirements. In recent years, no style has met with greater favor than the Early Italian on account of the possibilities for breadth and simplicity of treatment combined with a warmth of color which may seem especially welcome as an offset to our rigorous climate. Even those who object to the use of this type of architecture in a New England landscape can have little to say against its employment in our cities, where, as a rule, the usually straightforward and regular façade treatment is most appropriate, and where the interior lends itself to simple planning with a few rooms of ample size. Many of our most successful town-houses are of this type. Here, in this example, we have just such an instance

of a building following Italian lines pretty closely, but an adaptation, or a translation, as it were, not a copy, showing much originality and thoroughly suited to its environment.

It may be well to explain a little about the plan before proceeding to a general description of the photographs. With the exception of the entrance-hall, the ground floor is taken up by the service portion of the house. Therefore, the 'big room,' the library, and the dining-room are on the first floor, a typically Italian arrangement, by the way. The 'big room' extends through two stories in order to gain sufficient height. The bedchambers, a large playroom, and so on, occupy the remaining two floors. In general, the principal rooms are finished in rough plaster, stone, and tile — those fundamental elements of an Italian

composition. Some of the floors, notably the one in the 'big room,' are of oak, stained a rich brown, and the staircases are of stone and solid oak with wrought-iron handrails.

The entrance-hall is directly inspired from the Early Italian. Here, we find simple plaster walls of a natural gray color, the typical stone floor, and an absence of fussy detail which is quite Tuscan in character. A hooded fireplace in the corner, with its raised hearth, is a dominating note in this composition, and a similar treatment might be found in a number of old buildings about Florence or Sienna. An old wrought-iron grille near the fireplace, massive Renaissance chairs, and a clothes-hanger are all well-placed spots in the general scheme without any overcrowded effect.

The upper hall has the same direct and unaffected Italian character. Here, the color scheme is much more striking and intimate. The color of the plaster, a sort of salmon-pink, was inspired by the old garden walls of Havana. Much care was taken to get just the right vibration of color and that alive quality which gives so much interest to the old walls. At first, a cream-colored coat was applied, then, light blue patches were put on and partially rubbed away, then finally, the pink coat was added and slightly rubbed in places. The result is, of course, a pink with suggestions of warmer tones and a hint of blue, giving a most interesting general vibration of tone.

There are almost as many different ways of



Photographs by Dadmun

Richardson, Barott & Richardson, Architects

A CORNER OF THE UPPER HALL. A BEAUTIFUL COMPOSITION OF THE SIMPLEST ITALIAN ELEMENTS USED WITH DISCRIMINATION



treating a plaster wall in a house of this sort as there are ways of using wall paper. Nearly every variety of texture is possible, from the smoothest stucco to the rough plaster as it is applied with the trowel. Then, again, there are so many interesting opportunities for the use of color, as we see here. In general, of course, the effect should be one of breadth and simplicity, with the wall as a background for the few architectural features, or furniture, as the case may be. One should surely make the most of one's opportunities in a case of this kind and give a good deal of thought to just the results desired, and in order to get these results have the work carried out by the most efficient plasterers. For just the right treatment of wall surfaces is one of the basic principles in Italian design, and the results should be permanent and improve in quality with age and not require a periodical renewal as is usually the case with wall paper.

Here, we should note that there are no mouldings of any sort, not even the bead at the corners to protect the plaster which we usually find in American work. This leaving out of all but the essential details is one of the most salient characteristics of Italian work. The tiles of this floor are of a deep, reddish-brown, and the plain staircase is of solid oak, with wrought-iron handrail. The oak doors are treated with a gray antique finish, and the



EVERY DETAIL IN THIS ROOM CAN BE STUDIED WITH PROFIT. THE TEXTURE OF THE WALLS, THE BEAMED CEILING, THE EXCELLENT RELATION OF THE WALL OPENINGS TO THE WALL SPACES, THE WIDE FLOOR BOARDS AND THE BEAUTIFUL FURNITURE AND HANGINGS MAKE THIS ROOM A PERFECT ONE OF ITS TYPE

THE LOWER END OF THE BIG ROOM WHICH IS OF SPLENDID PROPORTIONS, SHOWING THE IRON BALCONY. THE DEEP REVEAL OF THE DOOR ON THE RIGHT SHOWS THE THICKNESS OF THE WALLS







THE DINING-ROOM, INCLUDING A VIEW OF THE ALCOVE WITH PLANTS AND FOUNTAIN. THE WALLS OF THIS ROOM ARE OF DEEP YELLOW ROUGH PLASTER AND THE FLOOR OF GREENISH-BLUE TILE

ANOTHER VIEW OF THE DINING-ROOM. ALL THE ROOMS IN THIS HOUSE ARE WELL LIGHTED AS THERE IS NO NEED, IN TRANSLATING ITALIAN EFFECTS TO AMERICA, TO RETAIN THEIR DARK AND SOMEWHAT GLOOMY INTERIORS

hardware is either old wrought-iron of the period or modern work in the same spirit. Like much of the old Italian architecture, this hall relies upon proportion and the interesting treatment of plain wall surfaces for its effect.

A view of the end of the hall shows steps leading up to a sort of alcove off the dining-room, known as the children's dining-room. This is a beautiful and striking composition composed of the simplest elements, just as it might have happened in any old Tuscan villa. The tendency in a scheme of this sort is to introduce too many parts, but here, there is a good deal of restraint which is well in the spirit of the old work. Note the little Gothic door and also the well-placed wall-niche — often a feature of the old palaces and helping to emphasize the thickness of the wall. A niche of this sort is a feature which should be used sparingly, as it lends itself easily to over-picturesque treatment, a characteristic sometimes exaggerated in modern work. One secret of success in an Italian interior, especially when of rather intimate scale, as here, is to have as few elements as possible, and to have those of the simplest form, so that there is no suggestion of picturesqueness for its own sake or any cramped and crowded effect.

In passing, it is interesting to note the rather unusual type of Renaissance folding-chair of iron and bronze with an old Italian cushion.







A CORNER OF THE BIG ROOM. THE HANDSOME CEILING IS A COPY OF ONE IN THE CASTLE OF SAINT ANGELO AT ROME. THE MANTEL IS AN OLD TUDOR ONE BUT DOES NOT APPEAR OUT OF PLACE IN AN ITALIAN ROOM

This variety of chair, used even in the churches, was known in the Middle Ages as a *faldistorium*, from which the French derive their word *fauteuil*, or armchair. We are all familiar with the more common sort of this type in wood which the Italians call a *sedia a forbic*, or 'scissors chair.'

In the dining-room there is another individual color scheme; orange-yellow walls of rough plaster and a floor of greenish-blue tiles. Here, the rather simple fireplace is not accentuated, as at this end of the room the principal feature is the alcove approached by three steps. This little second dining-room, so to speak, is very attractively treated with a fountain and a few plants. The lighting here, and, in fact, of all of these rooms, is especially good. They are cheerful, sunny, and homelike. Some Italian interiors tend to be gloomy, and of course, with the intense light of Italy, there is no necessity for very large window openings. But we should make an allowance for this when we translate Italian effects into our dull Northern climate, and tend to have more light.

In this room there is an interesting octagonal table and Italian chairs and sideboard. The mistake has not been made of putting too heavy and too elaborate furniture in a room of comparatively low height and small scale. The centre of the wall at the other end of the room is occupied by an old English dresser, which fits in very well with the Italian pieces. It is never necessary to have furniture all of one locality or period, provided there is enough similarity in general character to give a certain requisite harmony. It is often much easier for the interior decorator to 'do' a room in one period and hold strictly to it. Good results are, of course, produced in this way, and there is no great danger of making serious mistakes, provided one has the necessary historical knowledge of styles and precedents, and a certain elementary training in composition and color. But the best work is never produced by always 'playing safe,' as it were.

It is much more interesting, and, of course, more difficult to go beyond this kind of treatment and to choose pieces of furniture which

have beauty and individuality in themselves, and, at the same time, 'fit' into the general scheme. This is exactly the way in which to give a truly living, distinctive quality to a room and avoid the 'museum' atmosphere. And, for example, it is exactly this sort of treatment which gives so much charm to the old interiors of Italy or of Spain. Those old rooms were not consciously done in a period, but were usually a gradual growth through a number of generations, often extending from Gothic times throughout the whole of the Renaissance. In those days of vital art it never occurred to anyone to chose a definite style. Craftsmen simply designed in the prevailing manner because it existed and this manner, or style, went through the whole field of artistic endeavor from the most pretentious architecture to the simplest furniture.

In the earlier periods, especially, furniture was primarily constructed to be used and instinctively followed prevailing methods of design. There is no reason why we should not successfully group together, say, Italian, Spanish, or English pieces of furniture in a room where the dominating architectural note is Italian, rather than do a strictly *quattrocento* or *cinquecento* room. The former method is very well carried out in this house. We should bear this in mind while we look at the photographs of the 'big room.'

The 'big room' is of really splendid proportions, about forty feet long and twenty feet wide and nineteen feet high. The larger portion of this room, as we have seen, goes up through two stories and is crowned by a handsome wooden ceiling, an exact copy of one in the Castle of Saint Angelo in Rome. The ceiling is a fine thing in itself and also in very good scale with the rest of the room. Its general tone is brown with dull gold and a suggestion of reds and blues. Here, again, the walls are plaster, a warm gray with a travertine finish. The texture of this plaster is very good as it is not too pronounced and does not try to imitate the stone too closely.

The fireplace is a dominating feature, the mantel being actually an example of old Tudor work, using the typically English form of arch and the Tudor rose in its decoration. It happens to be of the right scale to go well here, and it is an interesting design in itself and surely just as appropriate as an Italian mantel would have been. The arrangement of the furniture is excellent for it does not obstruct the view of the hearth and there is a homelike and livable quality about it.

Another view of this end of the room shows us the simple beamed and plastered ceiling covering the alcove, or lower part, which, by the way, is about nine feet lower than the rest. At the left, opposite the fireplace, is a large window well treated with one large drapery which gives none of that fussiness of effect that might have resulted here from the use of curtains or shades. There are Italian chests and benches about the walls, an old English dresser used as a bookcase, at the right, under one of the Flemish tapestries, a rare old Spanish secretary, and so on; (Continued on page 509)



# THREE DOORWAYS



*A Variety  
of Treatments  
for the  
Inside Door*



THERE ARE MANY POSSIBILITIES OF EMBELLISHING THE INSIDE DOOR AND MAKING IT A THING OF BEAUTY AS WELL AS PRACTICALITY. THE PHOTOGRAPH AT THE LEFT SHOWS A DOORWAY IN A RESIDENCE OF WHICH DWIGHT JAMES BAUM IS THE ARCHITECT. THE WELL-DESIGNED ENFRAMEMENT GIVES THIS DOOR AN AIR OF DISTINCTION, WHILE THE REPETITION IN THE DADO OF THE REEDING OF THE ARCHITRAVE SERVES TO TIE THE DOOR TO THE OTHER WOODWORK OF THE ROOM

THE DOORWAYS BELOW ARE IN A HOUSE DESIGNED BY ELECTUS D. LITCHFIELD, ARCHITECT. THE VARIOUS DETAILS OF ALL THREE DOORS ARE WORTH CAREFUL STUDY. NOTICE ESPECIALLY THE WAY IN WHICH THE ARCHITRAVE IS TIED IN WITH THE CORNICE AND THE BASEBOARD. NOTE ALSO THE SPACING OF THE PANELS IN THE DOORS AND THE CAREFULLY SELECTED HARDWARE







CANDLESTICKS, LIKE MOST OF OUR LOVELIEST BITS OF ORNAMENT AND DECORATION, HAVE DEVELOPED FROM A VERY DEFINITE USE AND SERVICE

## THE CANDLESTICK YESTERDAY AND TO-DAY

*Modern Ones, As Well As Old, of Permanent Value, Have Beauty of Design, Good Craftsmanship, and Solid Construction*

BY LUCY D. TAYLOR

NOTE: The candlesticks shown are among those exhibited recently in several Western museums by Miss Marguerite Walker Jordan of The Gorham Company

THE softness and charm of candlelight has lured many a lover of quiet and beauty away from the glaring electric lights of our machine-made age, and brought back a welcome note of almost old-time grace and dignity to tea service and dinner table. There's a pleasure in watching the guests fall under the spell of the candles' gentle flickering light and the mellowness of their soft-edged, shadowy illumination. The quiet peacefulness loosens the tongues and brings to the surface free play of fancy, wit, and imagination. There's no denying that they give to the dinner table an air of graciousness — a freedom from stiffness and formality that is most soothing and delightful after the rush of a busy day — and our hostesses have not been slow to perceive this

particular value, and use them accordingly, much to the gratification of many of us. Popular, without question: hence this article, for popularity gives the purveyor of the cheap and shoddy an undue advantage over the unwary — and many a dollar is wasted in poor stuff that provides only a temporary satisfaction, whereas a little thought and care would have made a wide difference and brought not only greater immediate pleasure, but something of enduring worth as well.

All this is apropos of the experience of a young bride. She wanted her home as lovely as it could be within her means. She had taste. She had ideas. Plentiful supply of candlesticks was one of them — partly for lighting — partly for decorative purposes. Twenty pairs

were the result! But of that twenty pairs not a single one that was really worthy buying. Result — at the end of the year, a tale of woe in terms of disabled candlesticks in various stages of disintegration. Dented, and the silver so thin that it was even peeling; not a grain of real value and worth there. This led to an investigation of candlesticks and some very serious thinking about their relative values as well as their uses, which has resulted in the present article. And the writer most earnestly hopes that the information which she has gleaned may be of genuine value and service to some of the unwary purchasers of the popular candlesticks and, incidentally, offer some suggestions regarding their effective use. They are without question one of the most valuable of adjuncts and accessories to the decorator — home or professional.

Like most of our loveliest bits of ornament and decoration, they have grown out of a very definite use and service. In the early days, they were developed purely in the service of the Church and appeared only in strictly ecclesiastical form and pattern. They formed no part of the famous collections of silver

SINGULARLY GRACEFUL IN ITS FLOW OF LINE, WITH WELL-BALANCED AND SUBTLE CURVES. NOTE THAT THE PLACING OF THE DECORATIONS EMPHASIZES THE CURVES AND AIDS THEM



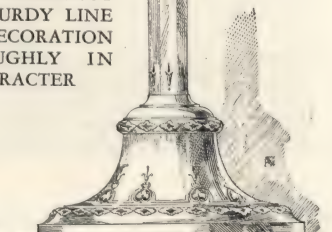
Edgeworth



Etruscan

A CANDLESTICK WITH A CLEAN-CUT AND STURDY LINE WITH DECORATION THOROUGHLY IN CHARACTER

THIS CANDLESTICK, 22 INCHES HIGH, IS ESPECIALLY APPROPRIATE FOR A LONG REFECTORY TABLE. WELL PROPORTIONED AND DIGNIFIED, ITS DECORATIONS ARE STRUCTURALLY PERFECT IN THEIR PLACING AND FITTINGLY RESTRAINED IN CHARACTER





which were the pride, pomp, and joy of royalty and the higher nobility in their handsome displays on *dressoir* or buffet — as we would call it now — at the feasts and banquets in the old great halls and castles. After the sacking of the churches and monasteries in England during the reign of Henry VIII, it is safe to assume that their use began to creep into 'the upper circles.' But candles themselves were a luxury. Tallow was scarce, and most of the lights were necessarily of a cheaper sort. The fish, wild game, and meats of the time were not so productive of the ingredients essential to candlemaking as some of our later articles of diet. Even the Court Ladies were thrifty to

different in shape and style from what we usually visualize them. Remember that the commonest form of lighting was through the little Roman pottery or brass lamp, with its greasy oil supply or, in many instances, the pine torch or the burning rag stuck on the end of a hard wooden stick. It was most natural, therefore, that these early candlesticks should take somewhat of the same general form of the lamps and be likewise squat and lowly in aspect. Silver, they were, and in the richly decorated types of those early Charles II pieces — for this was an age when silver was king and Charles even ordered whole pieces of silver furniture to be made for his favorites. Some of our loveliest bits of silver come from this time — fitting accompaniments to the richly decorated chairs and tables and the dignified and luxurious hangings. And perhaps it is not amiss here to suggest that the liberal use to-day of these early Jacobean types brings to mind quite forcibly a corresponding decorative value of the handsomer silver pieces to support and emphasize their richness and fineness.

With the advent of Anne and the extension of social intercourse in humbler wise and among the smaller houses, following the fashions set by the Queen, — for it was Anne who introduced the custom of afternoon tea and gave new impetus to the niceties of the table appointments, — innumerable articles of silver became commonly used among those who could not claim the distinction of nobility, but were only 'well-to-do.' (Continued on page 509)



THIS CANDLESTICK IS PARTICULARLY PLEASING IN ITS FULL CURVES AND IN THE PROPORTIONS OF THE SHAFT, NECK, AND CUP



THE DECORATION OF THIS CANDLESTICK IS ENTIRELY IN KEEPING WITH ITS STURDY SIMPLICITY, AND THE DEEP MOULDING GIVES FINE CONTRAST IN LIGHT AND SHADE AGAINST THE SIMPLE, PLAIN SHAFT

the extreme in the use of this form of illumination. An amusing story of the Court of Louis XIV points the condition. A Lady of the Queen's Bed Chamber in those days received the munificent sum of three livres per month for her services to Her Majesty. Poor pickings enough when we visualize the extravagances of that particular Court and recall the furore of gaming that was besetting the world! But Louis — merciful Monarch — granted them the privilege of gathering each night the candle ends which were left after the evening's lighting, and this apparently simple permission often resulted in the increase of the monthly budget from three livres to a matter of twenty odd! Such was the value of the candle in those days.

By the time of Charles II in England, they had come into some considerable use — but for the wealthy and nobility only — and quite

THE GENUINELY LOVELY CANDLESTICK IN SILVER IS A THING OF BEAUTY AND PERMANENT SATISFACTION



Photographs by Antoinette Perrett



# DECORATIVE PLASTER AND ITS USE

*In Character Especially with Tudor or Stuart Styles*

BY WILFRED CAREW

ANALYSIS of almost any one of what are called the 'liberal arts' will show that it consists of the use of materials, which are generally in themselves quite simple and of comparatively small value, directed by the genius of trained skill of the craftsman. For example there are the windows of Chartres and Poitiers, where the skill of the glass worker has achieved the supreme examples of the craft, but when examined these marvels of twelfth-century art will be found to be formed merely of small fragments of colored glass, some slightly painted in archaic fashion, held together by narrow strips of lead. Just so with tapestry, which consists merely of threads, generally of wool, which are woven upon a loom into a fabric upon which the skill of the weaver creates the marvelous picture which makes it a work of art, and again with wood

carving, which consists merely of cutting away certain portions of the block of wood until the completed statue results. All these forms of art are secured by the use of the simplest of materials, but all three make heavy demands upon the skill of the craftsmen who would excel in their practice.

And so it is with the craft of the worker in plaster, or pargeting, for the various ingredients which compose the plaster which is his medium are themselves of small value; the material of which he creates his finished work is composed of lime, sand, hair, marble dust, powdered tile, water, different kinds of clay and certain other substances, which, after being modeled or moulded into form, are allowed to dry into a permanent hardness. It will be seen that plaster-working thus belongs to a large family of arts and crafts, other mem-



Mellor, Meigs & Howe, Architect

THE DECORATION ON THE PLASTER BEAM IS THE ONLY EMBELLISHMENT IN THIS SEVERELY SIMPLE ROOM



John Wallace Gillies

Frederick Sterner, Architect

bers of the family being the making of stucco, tile, brick, concrete, scagliola, and other substances which are composed of much the same ingredients mixed together and dried or baked in a kiln into permanent form.

All of these crafts, including plaster-working, are of an antiquity which extends so far into the past, that their origins cannot be placed, but let us consider the art of the plaster-worker as it existed in Italy at the beginning of the Renaissance. There had accumulated, of course, a vast heritage of objects wrought of plaster, legacies from many of the lands of the antique world, and the processes or formulae by which they were made were either known or readily rediscovered. The old art was therefore readily adapted to the newer forms which builders of the Renaissance used, and with the spread of the movement over all of Western Europe the art reaches France and Germany, not exactly as a new art, since even there the working of plaster in certain forms had been carried on for building since the period of the early Roman occupation, but rather as a revival and as an adaptation of an old art, revived and turned to purposes new and comparatively novel.

Use of plaster in forms decorative was partly by modeling, sometimes *in situ*, and partly by the use of moulds by which the work was first cast and when dried fixed into place. By using various ingredients and in different proportions it was possible to secure many degrees of hardness, so that plaster could be used for exterior ornament as well as for interior decoration, and the builders of the Renaissance quickly appre-

THIS STRIKING AND ENTERTAINING USE OF DECORATIVE PLASTER-WORK, OR PARGETRY, HAS GIVEN THIS HOUSE THE NAME OF PARGE HOUSE



ciated the value of an art so flexible. Ornament of plaster could be applied to walls of brick, stone, concrete or other substances, fashioned into forms beautiful and appropriate, occasionally colored, and all this with the knowledge that it would last for ages. In Italy and the countries chiefly influenced by Renaissance teaching, modeled or cast ornament upon façades, columns, or other exterior surfaces has already endured for centuries, with every promise of lasting through ages to come.

Renaissance influence was late in penetrating to England, owing largely to England's isolated geographical position, but penetrate it finally did, and at almost the time when conditions were most favorable for the exertion of its influence in the way of whatever had to do with architecture or decoration. The times were seeing the passing of vast wealth from possession of the Church into the hands of an enterprising and ambitious nobility, and there was in progress, or soon to be begun, a vast campaign of building great town-houses or country palaces, or else of alterations which would adapt monasteries, nunneries or episcopal palaces into residences suitable for a nobility preparing to embark upon a course of living on a princely scale. These conditions attracted from all Europe craftsmen trained and proficient in the arts. Henry VII in 1501 had established the 'Pargeters' Guild,' and Henry VIII advanced its fortunes, and made wide use of their skill in the construction of his palace of Nonsuch, a building on which it was



John Wallace Gillies

James O'Connor, Architect

A CEILING SUCH AS THIS (ABOVE), COLORED A DEEP CREAM OR BUFF, FORMS A RICH CONTRAST WITH THE WALLS OF OAK PANELING

A MORE SIMPLE CEILING (BELOW) BUT EQUALLY PLEASING WITH THE PANELED WOODWORK. THIS PLASTER WORK IS SOMETIMES MODELED 'IN SITU' AND SOMETIMES MADE OUTSIDE AND APPLIED IN ITS FINISHED STATE



Tebbs

W. Stanwood Phillips, Architect





Mellor, Meigs &amp; Howe, Architects

A CONVENTIONALIZED GRAPEVINE PATTERN IS CHARACTERISTIC OF THE TUDOR PERIOD

intended to employ only the supreme masterpieces of every craft.

Students of the English period styles will recall the varying forms of wood paneling which were used during the latter part of the Tudor era and during the Jacobean and Stuart period — paneling chiefly in units of small or medium sizes and which extended from the floor to within a short distance of a flat or sometimes coved ceiling, the frieze thus formed as well as the ceiling itself being adorned with plaster worked in relief. For such friezes, use was frequently made of a conventionalized grapevine or the Tudor rose, and during Jacobean times the thistle of Scotland, with or

without the rose of England, while for the ceilings there were used various beautiful and decorative patterns, geometrical or else made up of interlacing curves or combinations of interlacing curves and squares, together with frets and guilloches. Often, especially during the later Stuart period, these interlacing bands which formed a species of strapwork were made flat and sufficiently wide to be ornamented with more or less design of their own, which was given fitting contrast by the background of the ceiling, between the interlacing strapwork, which was of plain plaster. The spaces upon chimney breasts, over the wide, low fireplaces of the period, afforded oppor-

tunities for most effective use of decorative plaster, opportunities of which the workers in this medium were quick to take advantage. Such friezes, ceilings and chimneypieces were sometimes painted in full color, but English taste has always inclined toward a certain simplicity in architecture and decoration, and has insisted upon adapting to English uses even forms which were borrowed from abroad, and this taste favored the use of plaster colored in the mixing to a deep cream or buff which formed a rich contrast with walls of oak paneling which were allowed to assume a mellowing patina with the passing of time.



John Wallace Gillies

James O'Connor, Architect

THE FRIEZE OF THE ROOM BEYOND EVIDENTLY PICTURES AMUSING FAMILY INCIDENTS



John Wallace Gillies

James O'Connor, Architect

A VERY SIMPLE FORM OF CEILING DECORATION BUT ONE WHICH SUCCEEDS IN MODIFYING THE FLATNESS OF THIS TOO OFTEN BARE AREA

Like everything else which was involved in the development of the English Renaissance, pargeting was subject to constant changes of taste as one of the historic periods of architecture and decoration gave way to another. The rise to power of Inigo Jones saw a tendency in the direction of a more strict classicism, while during the succeeding era of Wren this tendency was modified somewhat by an inclination toward the use of French models. All this had its effect upon the use of pargeting, for its beauty and interest, it may be thought, lie largely in its frank, direct, and at times naïve, simplicity, and as time wore on and more subtle and sophisticated fashions came into favor these qualities were less desired. These later architectural styles involve a multiplicity of detail, and there must of necessity be less free modeling on the plain surfaces and mouldings than was the case with earlier work; for effect, ornament must depend almost wholly upon design and strong contrast of light and shade instead of upon texture and strength of modeling. All this, of course, made pargeting merely a cheap imitation of sculpture in three dimensions, with the deep undercutting which alone could bring the (Continued on page 514)

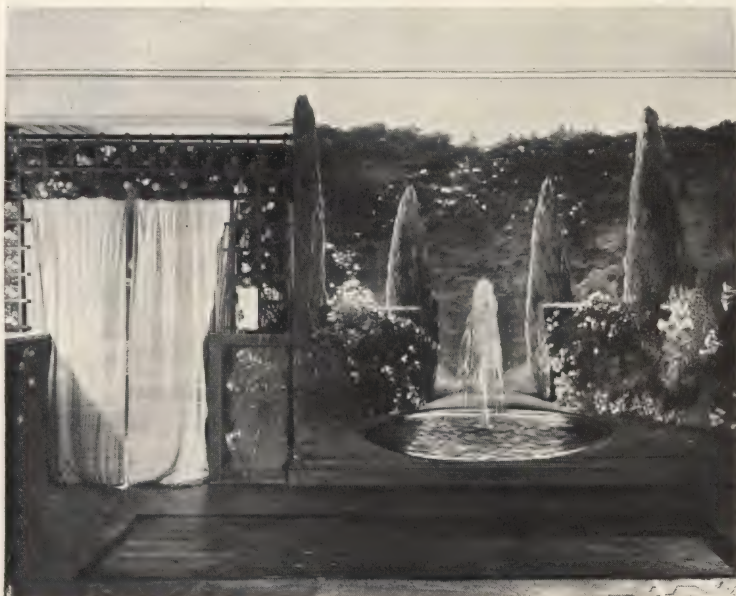




## A PERPETUAL GARDEN

*Where an Artist Has Cleverly Brought the Outdoors in by Skillful Mural Decorations*

A WRITER ON DECORATIVE SUBJECTS HAS RECENTLY STATED THAT IN AMERICA WE ARE IN DANGER OF TAKING OURSELVES TOO SERIOUSLY IN THE MATTER OF OUR INTERIOR DECORATING. THIS ROOM, PAINTED BY ITS OWNER, MRS. JOHN CASWELL, IS AN AMUSING EXAMPLE OF WHAT CAN BE DONE WHEN, IN PLAYFUL MOOD, ONE ATTEMPTS BY A CLEVER APPLICATION OF PAINT TO TRANSFORM A DRESSING-ROOM INTO A GARDEN. SO WELL HAS THE ILLUSION BEEN MAINTAINED THAT A CAREFUL EXAMINATION IS NECESSARY TO DISCOVER WHICH OBJECTS ARE REAL AND WHICH ARE PAINTED



Photographs by Charles Darling





Photographs by Antoinette Perrett

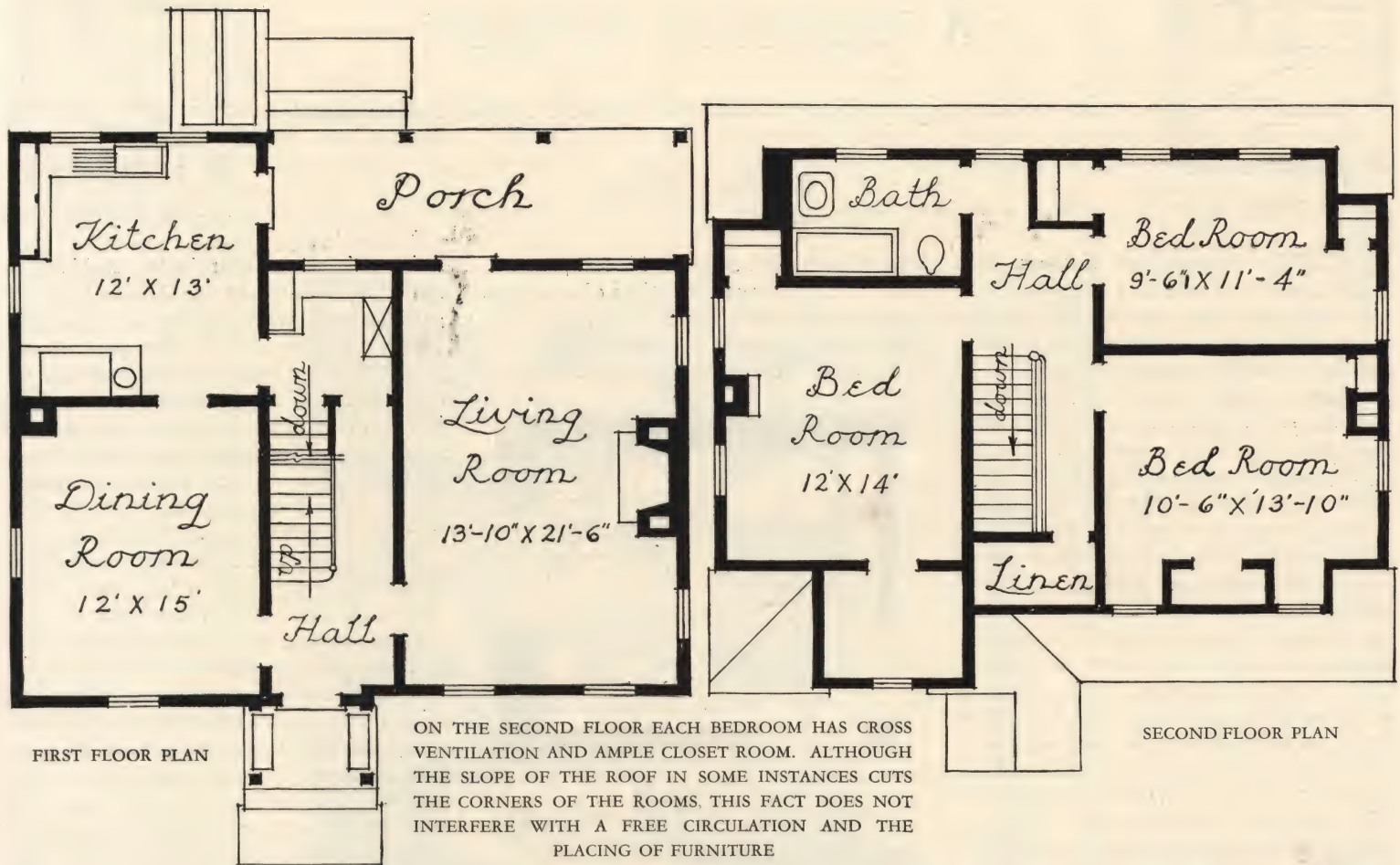
## A VERY SMALL HOUSE

*A Cottage Small in Its Actual Dimensions, but Large in Its Measure of Architectural Merit*

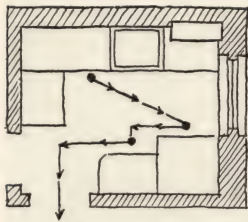
CHARLES S. KEEFE, ARCHITECT

IT IS COMING TO BE A GENERALLY RECOGNIZED FACT THAT THE SMALL HOUSE, BECAUSE OF ITS VERY LIMITATIONS, OFTEN REQUIRES MORE TIME FOR STUDY THAN THE LARGER ONE. IN THE HOUSE OF AMPLE DIMENSIONS IT IS NOT A SERIOUS MATTER TO PUT IN THE HALL A FEW FEET MORE THAN ARE ACTUALLY NECESSARY, WHILE IN THE HOUSE WHOSE AREA IS REDUCED TO THE MINIMUM, EVERY INCH MUST BE CONSIDERED. THIS IS TRUE NOT ONLY OF THE PLAN, BUT OF THE EXTERIOR OF THE HOUSE AS WELL. WHEN THE OPPORTUNITIES FOR EFFECT ARE SO CIRCUMSCRIBED, EVERY CARE MUST BE TAKEN TO INSURE PLEASING PROPORTIONS AND BEAUTIFUL DETAILS. IT IS OBVIOUS AT A GLANCE THAT IN THIS HOUSE TIME AND EFFORT HAVE NOT BEEN SACRIFICED IN ITS PLANNING, AND CLOSE STUDY REVEALS DELIGHTFUL AND UNEXPECTED DETAILS. THE BEAUTY OF THE PORCH AND DELICACY OF ITS MOULDINGS, THE SMALL DORMERS, THE ANGLE OF THE ROOF AND THE SETTING OF THE HOUSE CLOSE TO THE GROUND, ALL CONTRIBUTE ESSENTIAL ELEMENTS IN THE GENERAL PLEASING TOTAL EFFECT. THE WALLS OF THE HOUSE ARE OF HAND-SPLIT CYPRESS SHINGLES LAID 11" TO THE WEATHER. INSIDE, THE WOODWORK IS WHITE WHILE THE WALLS ARE PAINTED BUFF. HERE AGAIN, CAREFUL ATTENTION TO DETAIL IS SHOWN IN THE USE OF A NARROW 3" TRIM, A 6" BASEBOARD, SIMPLE ELECTRIC FIXTURES FINISHED IN OLD BRASS, AND HARDWARE WITHOUT THE REGULAR ESCUTCHEON PLATE, BUT WITH SMALL BRASS KNOBS WITH ROSES, AND KEY PLATE







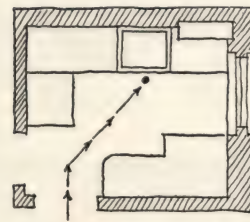


TO THE DINING-ROOM

# A LILLIPUTIAN KITCHEN

*In a Space Six by Eight is All the Essential Modern Equipment*

BY MARY ELKINS



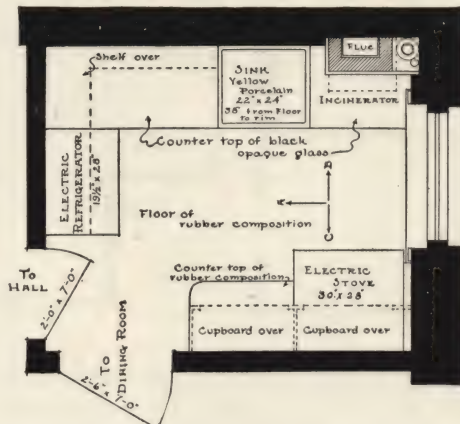
FROM THE DINING-ROOM

A SCORE of years ago kitchens were accepted as architects planned them. And architects were actuated by Heaven knows what motives. Fortunately, at some moment in the last decade, the spotlight of intelligent curiosity was directed upon them, with the result that archaic practices have given place to efficiency methods. Whether the first improvement was the result of a sudden illumination on the part of a housekeeper, a flashing recognition, when on her mashed-potato rounds, that a redistribution of equipment would reduce her mileage to a mere fraction of itself, or whether the same deduction was made by an architect by means of a diagram and a slide rule, is not known. Undoubtedly each contributed. But to whichever one came the inspiration, it must be obvious that a kitchen planned by a housekeeper who is at the same time an architect, will be worthy of study. Such a kitchen is here described.

It must not be supposed that the space devoted to this kitchen is what would have been chosen could the housekeeper have taken at will a block out of mid-air and enclosed it within four walls. There were very definite limitations which made just this six by eight

area all that could be put to kitchen purposes. But there are always limitations of some sort, which makes the problem that much more interesting.

In this case the problem was not only to get

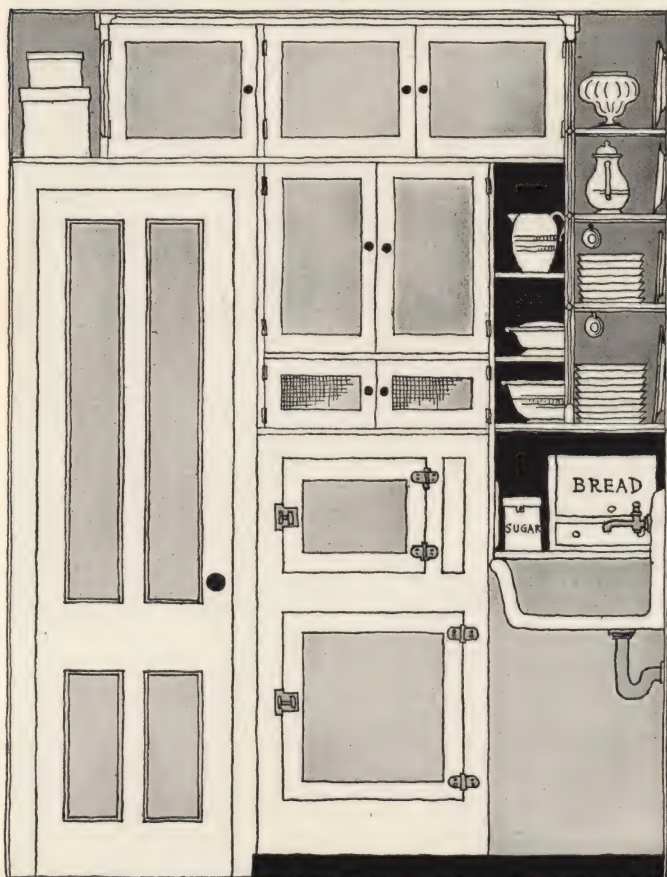


SO FEW STEPS ARE NECESSARY IN THIS KITCHEN THAT NEARLY ALL OPERATIONS MAY BE PERFORMED BY A SERIES OF PIROUETTES

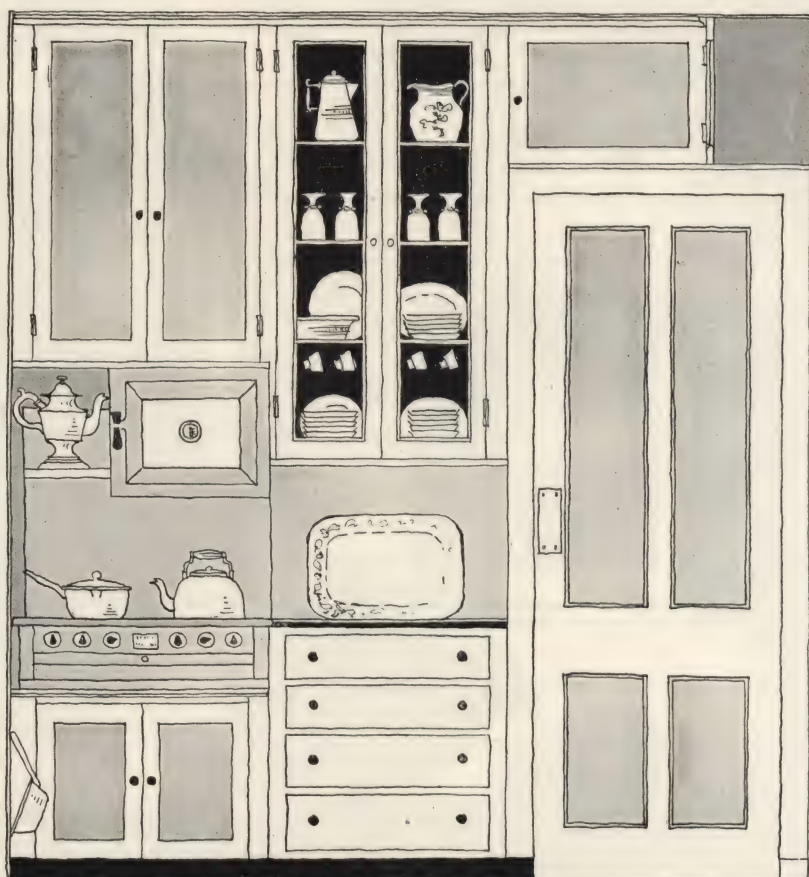
into this very small space all the equipment usually found in a kitchen, but to include as well an electric refrigerator and an incinerator,

as it was important that the household should run independently of the iceman and the garbage man. When you notice on the plan that a fair-sized electric stove was also included, you can readily understand how the operations that require considerable mileage in a year in most kitchens are, in this one, performed by nothing more than a series of mere pirouettes. For instance, if the cook is standing at the sink and something on the stove demands her attention, a half turn to the right makes the connection. Similarly, if she wishes to put something away in the icebox, a half turn to the left is all that is necessary.

Plans are deceptive, often making the actual space available appear greater than it is. In this kitchen, although there was originally a space six by eight, cabinets and other equipment have reduced the remaining floor area to a little over two by three. Draw in plan and to scale on this space the cook of average girth and you will see how small this area really is, and rightly deduce that an out-size cook would be necessarily excluded. It must be remembered, however, that this kitchen is not planned for all-day occupancy by a cook. It is planned for her daily presence for a few hours only



LOOKING TOWARD THE ELECTRIC REFRIGERATOR WHICH IS BUILT IN WITH A SANITARY BASE AND CUPBOARDS ABOVE IT



THE ELECTRIC STOVE IS ALSO BUILT IN AND IS SURROUNDED WITH CUPBOARDS

Architect, Eleanor Raymond, of Frost & Raymond



when she prepares the dinner for a family of three business women. This fact modified the usual problem considerably.

The first step in planning a kitchen is to route the two main operations: the preparation, cooking, and serving of food; and the removing of food from the table, washing the dishes and putting them away. This routing must be done, of course, in relation to the dining-room. On the small diagrams on this page these two routings are plainly indicated. At the counter immediately at the left of the sink food is prepared. This counter is of black opaque glass on which vegetables and fruit can be cut without staining and without absorption and on which pastry can be rolled. Without moving, ingredients may be taken from the icebox and from the narrow open shelves in front where dry supplies are kept in glass bottles. Flour and sugar are kept in tin containers on the counter at the left. Mixing spoons, egg beaters, measuring cups, and in fact all the utensils used in preparing food, are either hanging under the lower shelf or are in the drawer under the counter, and baking dishes are on a shelf at the left. Hence, without taking a step, food is made ready for the stove.

At the left of the stove hang the commonly used saucepans, spoons, large fork, and strainers. The counter at the right is covered with a black composition on which hot pans taken directly from the stove may be placed without marring. As this counter is the same height as the stove it is in effect a very convenient extension of the stove surface. Over this is a cabinet in which serving dishes are kept, so that from here food may be taken at once to the dining-table.

From the table the dishes are taken to the counter at the right of the sink. (The omission of a counter *each side* of the sink is an archaism that strangely persists but which an alert housekeeper will never allow.) Here the dishes are stacked, then washed and put away in the cabinets over the sink without further steps: The height of the sink, as the drawing shows, is thirty-eight inches to the rim. This is higher than is usually advocated but not too high for comfort in washing dishes for an housekeeper as short as five feet, two inches. It is

true, however, that when the adjoining counter, whose height is fixed by the height of the sink, is used also for a cooking area, it is better perhaps not to have the sink over thirty-six inches from the floor, because in the preparing of food, the operation of mixing, stirring and beating is more rapidly and

practically no heat is generated, this is only an extra precaution. There is a space of nine inches between the incinerator and the door which gives an opportunity for a towel dryer and, on the back of the door, racks for cleaning powder, sink brush, dish cloth and other unsightly necessities that are thus neatly hidden from view.

A word about the electric stove. It did not, upon first consideration, seem possible to fit in one that would be of sufficient size to be practical. But one was finally found with an overhead oven of ample dimensions, made especially for a kitchenette, as the oven, instead of being at one side, is placed over the cooking area. A great saving in space was effected by removing the legs of the stove and setting it on a wooden frame under which cupboards were built for large pans and kettles. By doing this it was possible also to fix the height of the cooking surface as desired, in this case thirty-three inches from the floor. Building wood close to the stove is possible with an electric stove as practically all the heat is confined to the plates where the cooking is done. Furthermore, the stove was placed directly against the wall on the left and cupboards built immediately over it. The oven of this particular stove is practically insulated so that all the heat is kept within but the extra precaution was taken of putting asbestos between the stove surface and the woodwork. The utilization of the space under and over the stove is of considerable importance in a room where no inch can be ignored.

The refrigerator also was built in which meant a saving not so much of space as of labor, as all those will know who have pursued dust to the furthest and most inaccessible corner, or seen a lemon take on the well-known characteristics of a collar button and roll merrily from the ice-chest to safe retreat beneath. Here again cupboards were brought down to the top of the chest. The lowest cupboard has screened doors for the cooling of food too hot to be put into the icebox.

Lining the three walls at the top are storage cupboards which are reached by means of a stepladder which when not in use hangs on the door, a stepladder which also does duty as a stool. In one of the (Continued on page 524)



Architect, Eleanor Raymond, of Frost & Raymond

ON THE LEFT OF THE SINK, WHICH IS OF YELLOW PORCELAIN, IS THE COOKING COUNTER OF BLACK OPAQUE GLASS, WITH OPEN SHELVES OVER FOR DRY SUPPLIES. ON THE RIGHT, CONCEALED BY A CUPBOARD DOOR, IS AN INCINERATOR

comfortably accomplished at a lower height.

Under the counter at the right of the sink is an incinerator where garbage and refuse are burned. It was not possible to carry a flue to the basement which an incinerator installed there would necessitate, but after much careful planning, advantage being taken of every available inch, it was found possible to build a flue from this floor to the roof by corbelling out from a brick party wall—this kitchen, it should be explained, is on the third floor of a city house—and so install in the kitchen itself a garbage-burning stove. This is surrounded by brick on three sides. In front a cupboard door conceals it from view. When the incinerator is lighted this door is kept open, but as



# OTHER PEOPLE'S HOUSES

## *Some Significant Revelations of House Hunting*

BY SOPHIE KERR



FOR fourteen years I had existed in apartments, from time to time undergoing the aging, maddening process of moving. For fourteen years I had struggled with various sorts of landlords, superintendents, janitors and janitors' helpers, hallboys and telephone operators. For fourteen years a goodly part of my income had gone to provide me with — what? Shelter. Heat. Hot Water. And Impermanence.

Never a place that was really my own, with all its imperfections on *my* head. Other people's jazz, other people's cooking could (and did) offend my ears and nose every day of the year. I was a rabbit in a huge rabbit-hutch, and that was all. Then came the war, and rents flew up to meet the stars, — the farthest stars, indeed, — and landlords, secure in the building shortage, refused to make even the most needed improvement remarking blithely, 'Well, if you don't like the old paint and paper and the ceilings where the icebox above leaked on you, you can move.' Every apartment dweller knows all this by heart.

So I determined to buy a house. Yes, a whole house, and live in it all myself, — no cutting it up into apartments, no sharing it, — just a whole glorious house, with upstairs and downstairs, cellar floor and attic roof, all my own domain. And when I made known my intention, my friends, like unto the friends of Job, gathered and made lamentation.

'A house — a house in New York — you're crazy!'

'The cost of upkeep! Do you know what painters and carpenters get now? Or the price of coal?'

'Taxes! Water Rates! Assessments! Ghostly!'

'And you'll have to have more servants, and wages and food will be an awful item.'

'No sending downstairs for the superintendent when your plumbing goes on strike — you'll have to foot the plumber's bills.'

*My Fat Friend:* 'No elevator — you'll have to walk the stairs.'

*The Careful Housewife:* 'You'll never be able to keep any maids — they hate houses. And oh, a house means so much *housekeeping*.'

*My Timid Friend (several of her):* 'And live there all alone? You'll be scared to death every night of the world.'

**B**UT even as Job hearkened unto his friends and did not swerve from his own opinion, so I also, for I have a tough and resilient mind and am intent to make my own mistakes. I went right on looking for a house.

Looking for a house — it is a most diverting occupation. Also most fatiguing. Yet its

fatigue has compensations in the strange unlikely amusing interiors you will find, for the Woman Looking for a House is privileged to poke her nose into other women's closets and pantries, bathrooms, and refrigerators, and to inspect the drains with a sniffing expertness. The real-estate man who accompanies you will demur at no length of your curiosity, for he is intent on making the sale. The owner may be furious, but will dissemble. Oh it is, I assure you, enchanting!

To begin with, every house you go into may be The One, The Long-Sought, The Incomparable. There is always that glittering possibility. And then, this intimate, detached view into other people's environment has a fascination all its own. Over and over again I came away from houses saying amazedly, 'I would n't have believed it if my own eyes had n't seen it.'

In all, I don't think I visited more than fifteen or twenty houses, but they are as distinct in my memory as if they had been people — quaint and vivid personalities. Not that I would deny any house that has ever been lived-in a personality. You can tell a happy house from an unhappy one the instant you step foot over the sill. And a Queer House — and a Common House — yes, and a Stupid House. These structures of wood and stone and plaster are not mere shelters, mechanically made, subservient to the beings who dwell in them. Something mysterious takes place in them when they are completed and have been lived in a while. A soul dwells in them — the soul of the house.



**I**N my search for a house I remember a discouraged, soulless one. It was shabby, down-at-heels, and the people in it — tenants — were surly folk who kept roomers. They did not want the owner of the house to sell it, so they told me all the unpleasant things they could think of. 'The furnace is no good; it broke down completely last winter.' 'There's just the one bathroom.' 'Oh, it's a hard place to keep clean, the wood's so rotten.' 'The roof leaks around the skylight.' Meanwhile they watched me with mean peering eyes to see if their malice was telling on my wish to purchase. But they could not destroy the noble proportion, nor the beauty of the rooms, the old marble mantels — one of them had lovebirds carved on it — nor the solidity and classic simplicity of the door and window trim. The old house seemed ashamed, withdrawn as I looked it over. In the hallway, against dingy stained green paper was a large frame with portraits of the Kaiser in many poses and uniforms, and the tenant woman gave it an approving little twitch, ostensibly to straighten it as we passed it by and glanced at me defiantly. I was so sorry for that house! I hope

someone has rescued it from those alien hands and alien natures by this time.

There was another alien house, but a more cheery one. It was owned and lived in by an elderly Viennese and her son. The mother slept in what should have been the dining-room, and the butler's pantry, in the extension, had been turned into the most modern white bathroom, shining, gleaming, scintillating with spotless white tiles and much bright nickel.

'I have much rheumatics,' said the old lady, 'I cannot climb the stairs so good. So this is my bedroom.'

If the rheumatics ever get me I shall probably regret bitterly that I did n't buy that house.

She had a noble head, that old Viennese, but she looked lonely. She made little pretexts to detain me. She led me into a much lambrequined parlor and showed me endless gimcracks and souvenirs procured in many lands: enameled boxes, carved ivories, droll ceramics — one was three jolly singing boys, mouths wide, arms linked, the whole thing no more than three inches high but perfect — doll chairs and piano so small that only a fairy's doll could use them, a tiny silver handglass — foolish trifles, but each of them representing happy memories to her.

'When I was young and my husband was alive — ah, how we did go it over the world,' she breathed, handling the trinkets with meditative caressing fingers.

In the spirit of America, early America — to be exact, early New England — was the next house I inspected, which was furnished from cellar to attic with old maple. I entered into a golden glory of old polished yellow wood, soft and lustrous with the patina which comes of infinite care. There were maple chairs, maple highboys and lowboys with the original brasses, chests, settees, tables, beds, mirrors framed with maple and two maple clocks! I heard not a word of what the real-estate man was intoning concerning the price and condition and all such necessary details, so engaged was I with this unique golden treasure. The owner of the house was clever enough to have curtains and covers of homespun stuffs, and the only ornaments were bits of lustre, and old bottles of American glass, great green and amber bubbles, deliciously irregular in shape, some of them full of 'tears' — oh, it was a place to drive a collector perfectly mad with covetousness.

I adored that house, though it proved too expensive for me. Stupid person that I am, I have forgotten the street and number, else I would go back there and humbly entreat the owner to let me gaze on his treasures once more. There was even a trundle-bed of maple, and a darling fat little footstool. And there was one lowboy, used as a (Continued on page 516)



# THE HOUSE IN GOOD TASTE



Photographs by Charles Sheeler

## *A Bit of Old New England in a New York Office Building*

*H. E. Woodsend, Architect*

*It is difficult indeed to believe that immediately beyond the walls of this room, which is the very embodiment of the quiet simplicity of Colonial days and of the early eighteenth century, there persists the clicking of typewriters, the rushing to and fro of clerk and messenger, and, below, the roar of ceaseless traffic, that mark the spirit of the modern business world. A dramatic contrast indeed, although the room was not built to point this fact, but for the actual utilitarian purposes of a dining-room*





*The Corner With the  
Old Cupboard*

*When the owner, Mr. Stanley Resor, sought for a room in which he could entertain his associates and clients in a true American atmosphere, he was convinced, after much searching and journeying through New England and Pennsylvania, that no other type of room would serve as well to produce a true American atmosphere as the Old Colonial kitchen which was, in the early days, the service-room and living-room combined. Consequently, no efforts were spared in producing with the utmost fidelity this replica of an early eighteenth-century room and in furnishing it in the manner typical of the period*





*The Old Dresser and  
Windsor Chairs*

*Following the old custom, the walls are plastered but in such a way as to give the appearance of many coats of whitewash which have left an uneven surface. The floors are made of old pine boards varying from twelve to eighteen inches, laid irregularly as they came to hand, and the doors are made of two pine boards hung on H and L hinges. The old dresser was found in Long Island and the fine Windsor chairs and the maple table in New England and Pennsylvania. The furnishing of this room is an interesting example of the fact that maple goes perfectly with old pine left in its natural state*





*The Fireplace Built of  
Old Bricks*

*The fireplace, built of old worn bricks, is nine feet wide and high enough to walk into. On the left is the oven and within hangs an old kettle on a crane. Over and around this fireplace is old pine paneling, time-stained to the inimitable color that old pine takes. The carefully chosen furniture, the old pewter and painted tin, the fine collection of hooked rugs, glass and pitchers, all show that not a detail is missing that would help recreate the familiar room of our forebears*





# THE GOLDFISH BOWLS OF CHINA AND JAPAN



The Royal Museum, Dresden

*Not So Uncommon as to Discourage the Present-Day Collector*

FOR centuries the goldfish has been a favorite with the Chinese and the Japanese, and its history finds connected with it some of the most beautiful of the ceramic products of the Flowery Kingdom and of the Land of the Rising Sun.

The goldfish appears to have been domesticated by the Chinese in ancient times. Thence it was introduced into Japan, perhaps by way of Korea, about A.D. 1500, being brought over to the city of Osaka. Although Bloch, the noted ichthyologist, seems to have settled on 1583-1625 as the period in which the goldfish was introduced into Europe, then coming to England during the reign of James I., other authorities place the introduction year as 1691. This latter date, however, would seem to be too late, as Samuel Pepys records in his Diary under date of May 28, 1665, that he went 'to see my Lady Pen, where my wife and I were shown a fine rarity of fishes kept in a glass of water, that will live so forever; and finely marked they are, being foreign.' I do not think there is any doubt but that these were goldfish from China, and it is probable that Lady Pen's goldfish, proudly exhibited as a 'fine rarity' led to their more general importation in England. The Venetians, too,

BY GARDNER TEALL

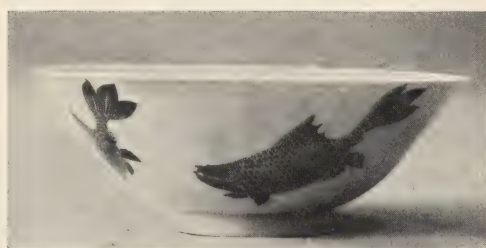
undoubtedly had some acquaintance with goldfish in the late seventeenth century, and that they were brought into France at about the same period. Madame de Pompadour had a bowl or globe of goldfish, a fact which the De Goncourts seem to have overlooked.

Ryder, the eminent American biologist and embryologist, stated that the goldfish (*Carassius auratus*) 'are the most profoundly modified of any known race of domesticated animal organism,' having attained their various forms and color through centuries of intensive scientific breeding, though originating from the

selection of the occasional (not uncommon) albino types of the Asiatic carp; although the goldfish differs from the common carp in respect to having no barbels and in having pharyngeal teeth in a single row on each side. For this reason it is put in the same genus as the Crucian carp, or karass of European waters.

Although the Chinese domesticated the karass in centuries remote, the Japanese probably turned attention to the karass of their own waters after finding what the breeders of China had accomplished, and did not depend on importation entirely. The result has been ten distinct varieties of the goldfish, two distinct Japanese 'schools' of goldfish culture (that of Tokyo and that of Koriyama) — reminding one of the 'schools' of flower culture — the various types of which enter widely into Japanese ceramic decoration, just as the various types of Chinese goldfish may be traced in the decoration of the porcelains of China. This fact lends an added interest to the study of Oriental ceramic decoration.

In the porcelains of China and of Japan we find many pieces bearing the goldfish motif, or bearing the carp motif. Many of these pieces are vases, plates, (Continued on page 520)

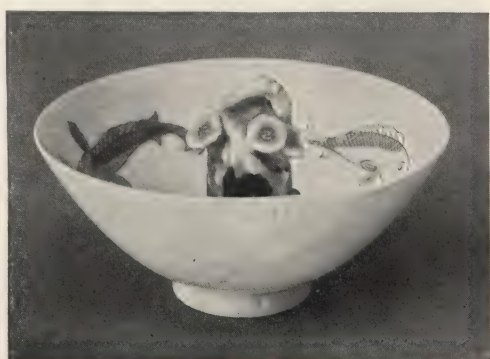


Courtesy of the Metropolitan Museum



Courtesy of the Metropolitan Museum

OF THESE FOUR BOWLS, THE ONE AT THE LEFT AND THE UPPER ONE ARE OF THE PERIOD OF CH'EN LUNG (1736-1796) AND THE OTHER TWO OF THE PERIODS OF HSUAN TE (1426-1435). THE ONE ON THE RIGHT IS EXCEPTIONALLY BEAUTIFUL, WITH BLUE AND COPPER-RED UNDERGLAZE DECORATION



Courtesy of the Metropolitan Museum



Courtesy of the Metropolitan Museum

A BOWL (AT THE TOP OF THE PAGE) WITH THE DRAGON MOTIF IN ENAMEL COLORS. ON THE INNER SIDE IS AN INSCRIPTION WHICH READS 'MADE IN THE REIGN OF WAN LI OF THE GREAT MING.' FROM THE BUSH-ELL COLLECTION

IN THE ROYAL MUSEUM, DRESDEN, IS THIS BOWL (AT THE TOP OF THE PAGE) WHICH HAS THE FISH INSTEAD OF THE DRAGON DECORATION. BOTH MOTIFS WERE IN POPULAR DEMAND FOR THE CERAMIC DECORATION OF FISH BOWLS





B. Dean Walmsley, Designer

# STAINED GLASS FOR HOME DECORATION

*An Art That Might Be More Widely Recognized in  
Domestic Architecture*

BY ARTHUR FINCH



B. Dean Walmsley, Designer

SO far the utilization of stained glass by American architects has been confined practically wholly to the decoration of churches and important public buildings. The first American exhibition of stained glass, held in Pittsburg recently, bore this out, as most of the cartoons and panels exhibited by artists such as Charles Connick and Joseph Reynolds, Junior, of Boston, Mary Hamilton Frye of Cambridge, and Nicola d'Ascenzo, were planned for such types of windows.

To-day, however, the church does not play the important part that it did in the Middle Ages in the life of, and as the public meeting place for, the people. Consequently, there has grown up a desire among the more educated classes both of the Old and the New World for a new public form of living, which has found expression to some extent in the life of the hotel. Coinciding with this change, in the more elaborate houses in which are large music- and billiard-rooms, as well as the commoner form of combined living-, music-, and library-room, a demand for decorative art forms has sprung up, which will provide color, repose, gayety of form and subject, according to the purpose for which the room is intended.

In the interiors of the large as well as medium-sized apartment house of eight rooms, as apart from the more imposing and sumptuously decorated houses, great progress has

been made of late years. The American decorator, in collaboration with the architect and tenant, has utilized to the full the advantages available in the way of tasteful furnishings, simple backgrounds, friezes and mouldings, wall papers and finishing enamels; yet, if I may be allowed to say so, it is somewhat singular that American architects, as a body, have yet taken but little advantage of the rich possibilities that stained-glass windows offer, both in respect of color, lighting effects and infinite variety of subject design, for the decoration of the home. And, of more importance, have not perceived, as did the guild workers of the mediæval period, its valuable quality of permanence, which it possesses more strongly than most other forms of art media, except its ally, tiles.

Here and there, of course, are individual instances where both architects and American citizens have utilized stained glass with rounding advantage to the interior architecture; and the provision of a subdued back-

ground, so to speak, for an advantageous display of

A PANEL FOR A NURSERY  
WITH DUTCH CHILDREN IN  
MASSES OF BRIGHT AND  
RICH COLOR

Oriental pottery and other *objets d'art*.

The new residence of Colonel Friedsam, in New York City, offers an example of the use of stained glass. The architect, Mr. Frederick G. Frost, in this instance has erected as lights in the Italian Renaissance long hall or corridor on the third floor examples of early and late Gothic and seventeenth-century Swiss painted glass, from the owner's valuable collection.

Yet, may I say to possible imitators possessed of old mediæval glass, that its indiscriminate employment will not bring lasting satisfaction to the owner. The setting of panels or small pieces amidst the violent contrasts found in the vast majority of modern interiors, and the vital differences in outlook of modern civilization as compared with that of Renaissance or Gothic times, are two factors that will not infrequently result in disastrous æsthetic consequences to the owner. Many of the examples of domestic panels of Flemish, Swiss, and Dutch sixteenth- and seventeenth-century painted glass are intrinsically beautiful in color, form, and outline, with subject interest in the fully detailed patterns strongly developed in the heraldic and biographical forms depicted. These, seen in the quarries of contemporary



B. Dean Walmsley, Designer



B. Dean Walmsley, Designer

THESE WINDOWS ARE THREE OF A SERIES MADE FOR THE MONTHS OF THE YEAR. THEY ARE FULL OF RHYTHMIC MOVEMENT, ESPECIALLY THE ONE OF JANUARY, WHERE THE HORIZONTAL LEADS EFFECTIVELY PORTRAY WIND AND WINTER



B. Dean Walmsley, Designer



casements of old houses in Swiss Cantons, Flemish and Dutch cities make a delightful setting, harmonious in every respect.

In the utilization of stained glass for the home, the first essential for the would-be possessor and the artist working in this medium, is that the work shall be in harmony with modern ideals of life, customs, and domestic architecture. To put into a country house or a ten-room apartment house, for example, a stained-glass panel with design of attenuated figures with draperies rendered in an effete style, and tonal scheme copied from ecclesiastical windows planned for different conditions of lighting and for an entirely different position, would be the acme of bad taste.



B. Dean Walmsley, Designer

AN UGLY SCENE MIGHT WELL BE OBSCURED BY SUCH A PANEL AS THIS IN THE PALE BLUES, GREENS, AND PINKS OF EARLY SPRING

The house-owner, occupier, or flat-dweller (for modern stained-glass window and recess panels are removable, be it remembered, if desired), must eschew as he would the plague the hackneyed work of the copyist, mediæval or otherwise, and manufacturer of stained glass by the foot, the slavish craft-worker debased by being steeped in formalisms! Otherwise his painted-glass windows will be archæological panels merely, subjects of history or heraldry breathing insincere symbolism; and, if rendered in a bad imitation of coloring, worse than faulty — a debased art, unsatisfying to the domestic and social life of our times.

It is to the credit of the modern English

stained-glass art-craftsmen that much has been done of late, not only to revive what has been wrongly described as a lost art, but also, and what is of more importance to the home-maker, to widen the sphere of its employment to embrace the home, wherein the transmutable loveliness of painted glass can be enjoyed freely and in an almost endless variety of subjects and designs. Moreover, the mediæval glass-painters were limited in their range of colors — blues, greens, yellows, and ruby, masters though they were in their use. But the modern stained-glass artist, aided by the glassmaker and scientist, has at his disposal a wider and more certain range of colors that are available in a far greater range of tints than did their thirteenth- to sixteenth-century confrères engaged in the *mysterie*. In addition, stained-glass panels are available to a wider, and not necessarily moneyed, public as a result of the better and more economical methods of manufacture of the materials. Modern sheet-glass, made of a soda-lime metal, is technically better than the old, and the processes of firing are more easily controlled.

Necessarily, however, it is in the artistry of formulation and execution of the design and the wise and proper distribution and relation of color thereto, and the place the finished work is to occupy, that lies the success and main attraction in a painted window. And these individual qualities are dependent on the skill of the artist alone. Fortunately, as the illustrations reproduced here show, the modern stained-glass artists have evolved and developed a more varied technique in design, a less faulty and stilted draughtsmanship, observable in the free rendering of the nursery-subject panels and treatment, than was apparent in some of the mediæval and seventeenth-century work. Moreover, in respect of draperies, rendering of costume and subject matter for panels embodying historic patterns (i.e.,



Reginald Bell, Designer

'HUMPTY-DUMPTY' EMBODIES THE MODERN OUTLOOK IN BREADTH OF DESIGN, GAYETY OF SUBJECT AND COLORING

THE NURSERY SPRITE (ON THE RIGHT) SHOWS A FINE QUALITY OF LINEAL PATTERN AND MIGHT WELL BE USED IN A NURSERY OR BATHROOM



B. Dean Walmsley, Designer

A DELIGHTFUL WINDOW FOR A MUSIC-ROOM. THE 'LADY WITH THE PEACOCK' AND THE HERALDIC DESIGNS HAVE AN EXCELLENT FOIL IN THE GREEN TRACERY OF THE GARDEN SEEN THROUGH THE LOWER PANES

heraldic designs), the modern designer has reaped the advantages of modern research. The break away from the artificialities and insincere symbolism characterizing work of three decades ago has wrought a revolution in outlook, bringing to bear a deeper sympathy with, and capacity for, rendering symbolically and oftentimes pictorially, subjects of every-day life. These qualities are present and expressed finely in the designs for the months of the year, by Mr. B. Dean Walmsley, of the St. Anne's Studios, St. Annes-on-Sea, Lancashire, England.

In the nursery subjects, from designs by Mr. Reginald Bell, also of St. Anne's Studios, it will be seen that, while these art-craftsmen have taken into account painted-glass traditions, they are endeavoring to employ, and with great success, picto- (Continued on page 524)



B. Dean Walmsley, Designer



# FURNISHING THE SMALL HOUSE

## VI. The Bedroom of French Influence

ARTICLES SELECTED AND PHOTOGRAPHED BY ANTOINETTE PERRETT

*Note: The names and addresses of dealers from whom articles shown may be purchased will be gladly furnished. Please refer to articles by number, and address The Readers' Service, House Beautiful Publishing Co., 8 Arlington Street, Boston, Mass., and enclose self-addressed, stamped envelope.—THE EDITORS*

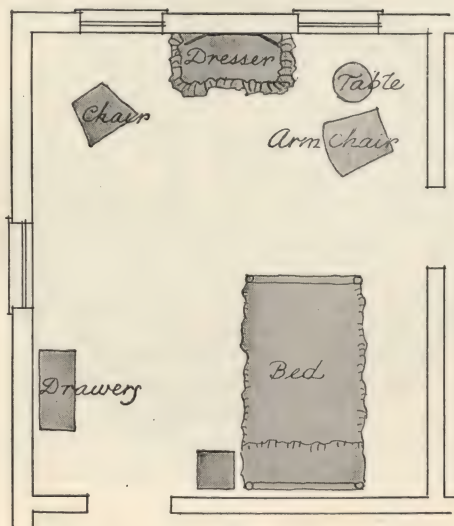
FIG. 58



FIG. 58



FIG. 59



### KEY TO PHOTOGRAPHS

- 58. Wall bracket with crystals, finished in gold, \$24.00.
- 59. Louis XVI side chair, walnut wood with rush seat and lyre back, painted cream with turquoise lines and ornamentation, \$30.00.
- 60. Louis XVI upholstered armchair, painted walnut frame, covered with damask, \$225.00.



FIG. 60





FIG. 61

61. Louis XIV oval table with two drawers, decorated with borders and cupids in grisaille on two sides, \$105.00; plain painted, \$78.00; stained, \$75.00; tall painted urn, \$27.00; shade, with wheat pattern on green ground, \$22.50. Directoire daybed in walnut and gilt, \$90.00; painted, \$110.00.

62. Dresden figure, 10" high, \$25.00.

63. French paper with medallions and garlands, 18" wide, \$6.00 a roll of 8 yards.



FIG. 62



FIG. 63



FIG. 64



FIG. 65

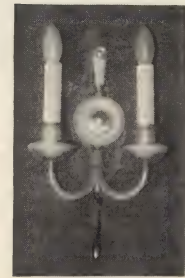


FIG. 66

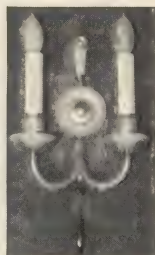


FIG. 67



FIG. 68



64. Louis XVI dressing-table in walnut wood, stained brown, \$150.00; yellow glass bottles, \$2.50 each; yellow glass powder box, \$3.00; painted candlestick for electric light, \$20.00; candle shade, \$4.00.

65. Wall sconce, finished in blue and gold, also in black and silver, silver or antique gold, \$20.00.

66. Louis XVI chest of drawers, mahogany wood painted cream with turquoise green lines, \$80.00; lamp, antique oriental vase, pink with spray of leaves and flowers, one of a pair, \$50.00 a pair; blue glass bottles, \$2.50 each; glass flower-pot with glass flowers, \$7.50.

67. Directoire bed, walnut wood stained brown, with delightful carved ornamentation, \$175.00.

68. Dressing-table with glass top, green ruffled satin sides; Récamier Directoire stool, walnut frame covered with striped taffeta, \$55.00; frame only, \$32.00; Louis XVI armchairs, stained brown, with delightful carved ornamentation, \$225.00.





A SECTION OF A COMMUNITY DWELLING IN WELFORD. SMALL AND INEXPENSIVE EACH UNIT CONSISTS OF ONLY THREE ROOMS, YET THE BEAUTY AND SPIRIT OF HOME ARE THERE

## SEEN FROM ENGLISH LANES

### *The Problem of Community Dwelling*

BY HERBERT GWYNNE

EVERY spring we read with envy of the wanderings of some angler by his favorite stream, lingering by this shaded pool or that, loitering over the fresh carpet of delicate spring flowers while he pursues his congenial sport of fishing. And I, too, loiter by the stream of life, and my favorite haunt this year is the English

Lane, and my task is also congenial. I am hunting for the little human stories as told by stone, brick, plaster, and timbers; the story of the simple in life in the language of architecture.

Trudging down the winding English lanes between the famous hedgerows of hawthorne

and the wild rose, one architectural problem kept haunting me, — a problem we have not met successfully in America, — and that is the problem of community dwelling! The more I thought of it, the more I looked, and the more I looked, the more I realized that there were no flats or apartments, such as we have for community dwelling, in the English village. The quiet, peaceful beauty of the small, picturesque English hamlet is undisturbed by that usually hideous structure, the flat, which is being built in even our smallest towns. The flat, which has seemed an inevitable accompaniment of American prosperity, bustle, and progress! The flat, which blots the landscape though it sometimes seems a commercial necessity. The flat, which has been our popular solving of the problem of community dwelling! But is it a commercial necessity in the small cities and towns, is it the trade-mark of success, and is it the right solution of community dwelling?

In the large cities, yes, where ground is valuable, and all the available land is built upon, and industrial buildings have pushed the home aside. All large cities have to resort to the flat or apartment house, but that is another problem, the economic problem of the large city. But one point, in passing, may be interesting, and that is that London, the largest city in the world, has not built up and up. The city as a whole is low, there are no skyscrapers, no towering apartment houses. The city has spread out and farther out until all the outlying districts of this huge, busy, thronging metropolis have miles and miles of small, two-story, brick cottages of four and five rooms each. This is London's solution for the problem of homes for the millions of her working people.

But community dwelling, in the American sense of the word, is where more than one family lives under the same roof and each with separate housekeeping arrangements. The large city has to adopt this method, as we have just said, for economic reasons. This inaugurates a vicious circle. For the smaller city copies its bigger and more important neighbor, and it, too, builds flats, though they are not really needed, and then the town copies the small city, and so on down the scale until thousands of towns of only a few hundred inhabitants boast of having at least one apartment house on the village street.

I remember when I was a child living in a small New England village that vacant lots abounded in the three or four blocks of the main street, and after that came open country with a few scattered houses. In this village a building was put up with a general store on the ground floor and six five-room flats above it. Now, the worst of it was that the town was proud of this building, and felt it was growing up and becoming a really important centre. Nor was that all. The boasting was contagious; the local paper said so much that many families scrambled to dispose of their really roomy, comfortable houses with pleasant lawns, in order to live in these new, cramped quarters although they had to sell some of their furniture to do so.



ARCHITECTURAL VARIETY IS HERE GIVEN BY THE HANDLING OF THE BUILDING MATERIAL. SEE HOW CUNNINGLY THE PLASTER IS INTRODUCED IN THE CORNER OF THIS DWELLING



THE OLD FLAGGED COURT AND SOFT YELLOW PLASTER OF THIS BUILDING ARE A DELIGHT. NOTICE HOW CHARMINGLY THE SECOND HOME UNIT IS CONNECTED WITH THE FIRST AND HOW THE BAY WINDOW IS INTRODUCED

JUST WITHIN THE OLD ROMAN CITY WALLS OF CHESTER IS THIS TIMBER AND BRICK COMMUNITY HOUSE OF WHICH NOT A THIRD SHOWS IN THE PHOTOGRAPH. EACH UNIT IS VERY SMALL, TWO ROOMS DEEP, YET WHO WOULD NOT PREFER IT TO A FLAT?



What classes of people live in these apartment houses in the small cities and villages? For it is self-evident that they fill a need. In the first place, there are the people who no longer need a large house. Perhaps a couple have pushed all their children from the home nest and the burden of a house is now too great, yet they still wish the independence of a separate home. Then, there is the widow, or elderly spinster, who is afraid to live alone, or the timid woman who longs for her own things around her yet wishes the close proximity of neighbors. There is, besides, the large class of young married couples, starting in life together on just a small weekly salary, and because these flats or apartments have only four or five rooms and often less they come satisfactorily within their incomes. There are many other

people who run to this form of easy living, but these just specified make up the great majority. In other words, all these are the people who want a small, inexpensive place where they can keep the semblance, at least, of home. This, then, the idea of home, is the point to remember in community dwelling.

Community dwelling! It is not a new problem. It is as old to the human race as love and even life itself, and it always will be a problem, but, like all problems, it has its successful solution. Coleridge said that poetry is the best words in the best order. Architecturally speaking, the right solution for community dwelling consists in filling all the required needs in the best way. But that's the sticking point: what *are* all the required needs? Now, it was on my walks through the English lanes that I discovered that we have overlooked the most important need of all, the need that these English villagers have met first of all and that is — the spirit of home! Added to this is the element of picturesqueness, for over all their community dwellings is a fairy-like touch of beauty.

This was my query as I journeyed from village to hamlet. The visible answer I found, before my very eyes, in every place — quaint, enticing dwellings which, in a small space, housed two, three, four, even up to ten or more families, yet each home unit was distinct and inviting, each little window or doorway gave a friendly invitation to enter for they said as plain as any words, 'A family lives here!'

All the photographs in these illustrations are just a few of the community homes I saw. These have been chosen because they have different characteristics, although they are fundamentally the same — many families under one roof.

Talking to the friendly proprietor of some

out-of-the-way inn while he served my steaming supper, or sitting by the kitchen fire of more than one cottage shown in the illustrations, I discovered the inner secret that the exteriors of these dwellings tried so hard to tell — that the love of home was the core and base of their happy solution. Yet Americans love their homes. True, indeed, but in the hurry and bustle of life, and in the rapid pace at which Americans live, they allow others to plan and build their homes for them, and they just move in when (Continued on page 528)



THIS COMMUNITY HOUSE IN SHOTTERY IS SO ATTRACTIVE THAT AN AMBITIOUS GIRL HAS CAPITALIZED ITS CHARM AND HAS A THRIVING TEA-ROOM WHERE THE SIGN HANGS OUT. IN THE SAME BUILDING AN ARTIST HAS HIS STUDIO





THE ELABORATE AND WELL-ORDERED SYSTEM OF SHELVES, WITH EACH UTENSIL CONSPICUOUSLY IN ITS PLACE, THE BRASS JACKET OF THE GAS STOVE, THE USE OF BASKETS IN PLACE OF DRAWERS, AND THE ORANGE TUBS WITH THEIR BLACK BANDS—ONE SUSPECTS POSED FOR THEIR PICTURES—MAKE THIS KITCHEN OUT OF THE ORDINARY

## AN APARTMENT CREATED BY A BACHELOR

*Containing A Combination Kitchen-Dining-Room That Is Both Ingenious and Decorative*

BY RICHARD B. KIMBALL

IN an ordinary apartment-house hallway, within a stone's throw from Copley Square, Boston, is a little printed sign bearing this hospitable invitation, 'Ring and Come Up.' Any visitor accepting this invitation would climb interminable stairs to be rewarded at the end of them by being transported from the Occident to the Orient at a single step. Boston would be forgotten in an atmosphere more authentic than that of any Japanese art store. Aside from æsthetic considerations, how this little apartment grew in Boston is an interesting story, for it is not an apartment made for a bachelor, but an apartment created by the bachelor himself.

When Mr. Cochrane returned from his wander-years throughout the world as photographer for Mr. Burton Holmes, he decided to alight permanently in Boston, and he discovered four rooms used as storerooms on the top floor of an apartment house. He saw their possibilities, hired them immediately, and began creating a home. During the years he has occupied them, they have grown more expressive of his personality, for although he had trophies of his travels to start housekeeping with, he has continually added one ingen-

ious device after another and will continue to do so, for Mr. Cochrane believes that a home, like everything else, is only interesting as long as it shows constant growth.

As in all homes, his problem was threefold —

comfort, convenience, and beauty, with the added consideration which is almost universal in our modern living, the economy of space. Every cubic inch of his home is utilized so that in certain ways it reminds one of a ship.

Mr. Cochrane was fortunate in being able to start his home at the very beginning. Most of us have a heritage of furniture, furnishings, bric-a-brac, knickknacks, gewgaws which, if ever beautiful in themselves, are never harmonious.

Mr. Cochrane would have us burn these relics of the past. He would have the home maker start fresh, decide on the color scheme at the beginning and purchase everything with the color scheme in mind. He is not academic in the sense that he is pedantically devoted to period furnishings, but color and form are such important elements in his life that he strongly advises the intending home-maker to be sternly strict in having nothing inharmonious. He would have even the kitchen utensils all of the same material, either copper or brass or aluminum, china of the same general range in color and of the same general type. He would consider it inharmonious to have French china or English china cheek by jowl with Oriental ware.

He even goes so far in the preservation of the æsthetic integrity of his home as to refuse presents that do not harmonize. He raises the point that presents (Continued on page 534)



ON THE DINING SIDE OF THE KITCHEN IS A LONG NARROW TABLE OVER WHICH IS A STEAM PIPE WHICH HAS BEEN INGENUOUSLY USED AS A SUPPORT FOR A 'LAZY SUSAN'



# A GARDEN OF MANY YESTERYEARS

*'Sherwood' for Half a Century the Most Noteworthy Estate in Gloucester County, Virginia*

BY JOHN MARSHALL

THE vicissitudes of many seasons are requisite to the making of a really beautiful garden. By the term garden, as here used, is not meant a patch of flowers and a shrub or so, but an area of some extent in which are assembled a variety of ornamental plants, ranging in size and species from violets to stately trees. The landscape artist may possess taste, imagination, genius itself, but the pictures he dreams in plants will continue to lack something in the refinement of loveliness until they have been touched and retouched many times again by the birth, growth, and decay which are the signs manual of passing years.

In the making of a horticultural masterpiece the riotous impulses of the springtime must have long striven to repair the unordered fury of the storm. The fierce struggle for existence, for expression, for self-determination, must run its natural course. Until the garden-maker's handiwork has been thus illumined it will continue to exhibit something of gaudiness, newness and crudity. Few men have lived long enough to see gardens of their own making attain even approximate perfection. The law that so unkindly, and so seemingly gratuitously, ordains that most individual forms of life shall be unlovely in old age, appears here to relent. The most beautiful of all gardens is an old garden. A young garden (and why not that expression also?) may be conceived along the most artistic lines, and teem with beauty, actual and potential; but not until its birthdays are reckoned by more than a single score does it flower into perfection. And some gardens, indeed, continue to grow in effectiveness long after they have outrun the utmost span of years which their original designers might have hoped to attain.

Just what constitutes maturity in a garden is a matter open to wide diversity of opinion. The elapse of time sufficient to enable trees to reach full growth would appear the period at which most gardens might be said (as one says of man or woman) to have reached their majority. But the so-called majority of men and women is, for the most part, a period of little more than callow youth. To be an old garden in fact as well as in name, a garden should probably have rounded out a full century of existence. It should be able to number its owners by several generations. Then only will it have acquired an individuality of its own. Its walks and vistas, its arbors and trellises, its nooks and bowers, will speak a language of mystery, tradition, and romance, as well as that of color, and graceful curve and charming outline. If, perchance, the garden is an American garden, and its birth antedates that of the Nation, then assuredly it is an old garden in everyone's acceptance of that term; and is entitled to be accounted a garden of some distinction. For you will observe that

even though its original maker was a person of little artistry, by this time the ceaseless industry of Nature itself will have achieved more than one exquisite effect. A skyline will have been etched; a labyrinth will have been woven; a slope will have been adorned; a vista will have been glorified, as years, and years alone, may do such things. Its atmosphere will



AMONG THE TREES IN THE GARDEN THE DOMINANT NOTE IS STRUCK BY THE CRAPE MYRTLE

be distinctively its own; it will exhibit details of loveliness which are to be nowhere else found.

Many influences prompted Colonial Virginians to become makers of beautiful gardens. Love not only of the country, but of country homes, was in their blood. For transient occupancy the ownership of a house in some city was permitted. But by no stretch of the imagination could such a place be accounted home. A gentleman's home was his country estate. He identified himself with it. There his pride of possession centred. In his affections it was second alone to the immediate members of his family.

There was land and to spare, in the new dominion which was destined to become so quickly the Old Dominion. Material opulence waited upon the possession of such numerous, such productive, and such broad acres. Climate and soil were equally propitious.

Among the earliest counties founded in Virginia was one named Gloucester. It is just across a river from Yorktown. Cornwallis made some effort to escape to Gloucester Point the night before he surrendered. But the York River, though not very broad, is of great depth, and consequently of great turbulence in stormy weather. The American fleet sought harborage

in it during the Great War. It empties into Mobjack Bay; which in turn is tributary to the Chesapeake. Five rivers, after the manner of the fingers of an outspread hand, dart out of Mobjack Bay into the neighboring land. Of these, the York bounds Gloucester on the south. The Severn and Ware are wholly within the borders of the county. The North River is Gloucester's northern boundary. In a day when transportation was so largely dependent upon water facilities, it is readily seen why Gloucester early became the site of numerous great plantations and pretentious country-houses. The Pages built 'Rosewell'; the Willis 'Whitehall'; the Taliaferros 'Belleville'; the Warners, 'Warner Hall.' At a later time, as population increased and wealth grew apace, a score or more other great houses were founded.

Neither the house nor the garden of 'Sherwood' was much celebrated until the property fell into the hands of the Seldens early in the last century. Robert Colgate Selden was a Norfolk man, but his wife was Miss Courtenay Brook, whose mother, as Elizabeth Lewis, had owned 'Warner Hall,' possibly with 'Rosewell,' the most famous of Gloucester estates; and doubtless the Selden-Brook bride and groom drew some inspiration from association with the old place when they began to develop their own estate. In any event they planned largely and lavishly, and they executed with a taste and skill which rendered their home for half a century the most noteworthy one, even in so opulent, cultured, and aristocratic a county as was slavery-day Gloucester.

'Sherwood' stands with its back against the Ware River. The original grounds — park, orchard, and garden — covered about twenty acres. The house is of three stories, the last of these having but two rooms instead of four, and high-peaked dormer windows. Each of the other stories is bisected after the approved Colonial style by wide and high halls. According to the usual Southern fashion, the premises immediately adjacent to the 'big house' are dotted over with many lesser buildings. Sweeping away to the south and east is a grove of trees, twenty or more varieties of them; and nearly without exception each of them is a monarch of its kind.

The 'Sherwood' flower and vegetable garden, a historically correct example of the true English kitchen-garden of the manor, or dower house, is at the northwestern side of the grounds. It is a rectangle, roughly speaking, of two hundred and fifty by four hundred feet. A seven-foot walk, edged with slate and flanked on either side by beds ten feet wide, encircles the place. From the entrance gate a walk of the same dimensions, likewise flanked by flower beds, cuts through to an arm of the river that borders the (Continued on page 538)





## NEW TENDENCIES IN AUSTRIAN FURNISHINGS OFFER INTERESTING POINTS OF COMPARISON

TO THOSE WHO HAVE FOLLOWED THE POST-WAR DEVELOPMENT OF ARCHITECTURE IN AUSTRIA, UNDOUBTEDLY THE MOST INTERESTING FEATURES OF THESE ROOMS ARE THE SIMPLICITY OF THE LINES OF THE FURNITURE, THEIR LACK OF SUPERFLUOUS ORNAMENTATION AND THEIR ADAPTABILITY TO PRACTICAL USES. MR. GORGE WRITES

THAT, BEFORE THE WAR, LIFE THERE WAS VERY MUCH DOMINATED BY A DESIRE FOR DISPLAY, BUT THE PRESENT NECESSITY FOR ECONOMY AND THE SCARCITY OF DWELLINGS HAVE COMBINED TO DEVELOP A NEW STYLE OF FURNITURE THAT IS BASED ON THE FUNDAMENTAL PRINCIPLES OF GOOD PROPORTIONS AND SUITABILITY







TO THOSE WHO ARE EVER SEEKING NEW IDEAS IN FURNITURE ARRANGEMENTS THE GROUPINGS SHOWN IN THESE ROOMS ARE PARTICULARLY INTERESTING FOR IT WILL BE NOTICED THAT THE FURNITURE IS PLACED WITH A VIEW BOTH TO INDIVIDUAL USES AND GROUP ACTIVITIES



A KITCHEN THAT CANNOT BE DUPLICATED IN AMERICA. PERHAPS NOT — BUT ITS GAY AND CHEERFUL SPIRIT CAN, AS CAN ALSO ITS CLEVER SUGGESTION FOR A DINING-ALCOVE, WHICH IS CLEVERLY SET APART BY THE RAISED FLOOR, SUPPORTED BEAM, AND CURTAIN



THE HOUSE WHICH MASQUERADED AS WASHINGTON'S HEADQUARTERS HAS NOW BEEN GIVEN THE DIGNITY OF A SHRINE FOR POE RELICS



AND IN A YEAR THE YARD HAS BEEN TRANSFORMED FROM A REFUSE HEAP TO THE BEGINNINGS OF AN OLD-FASHIONED GARDEN

## THE OLDEST HOUSE IN RICHMOND, VIRGINIA

*Now Called The Edgar Allen Poe Shrine*

BY SALLY NELSON ROBINS

I SHOULD like to go to the Poe house,' a tourist remarked to a cabby in front of the Jefferson Hotel in Richmond, Virginia.

'Sho', suh!' the cabby replied, as he handed the tourist in, and closed the door.

The cab first rolled down a beautiful street, turned and rattled over cobblestones, then stopped in a green yard holding a stark, brick building.

'The Poe house?' The tourist was a little bewildered at the gloomy pile of brick, fringed with aged humanity.

The astute cabby detected his disappointment: 'Disher fer po' folks,' he deposed. 'I wunder does yo' mean de po shine?'

The tourist thought, perhaps he did, and off they rattled again to Main street stopping at a quaint bit of architecture plainly marked 'Edgar Allan Poe Shrine.'

The tourist dismissed his cab, and amidst great factories and the cheap energies of the foreign-born, he quickly recognized something, in its own little way, absolutely perfect. He saw a small house, fashioned of rough stone, and toned to inimitable color as only time may do. The shingled roof sprang soothingly to two brick chimneys, starting with a graceful swell and sloping gently to their turret-tops. The dormers had real personality, for two of them hobnobbed cheerfully, while the third was decidedly aloof. The lower windows, with fifteen leaded panes, rested securely in the thick stone; and the green shutters flung open, and the front door fast-to, took on a quiet olive—matching happily the color of the old walls. The tourist longed for a thick green turf in front of this architectural gem, and pointed firs upon it, and one young maple, glad in October splendor, for cheerfulness.

One may not enter the Poe Shrine by the front door, but must go into an office, be-

tween which and the 'Economy Free Lunch,' it is securely tucked. There Poe's latest Helen, young and pretty, is glad to conduct and explain. 'Worthy of Poe's poetizing!' thought the tourist, still keen for youth and charm.

'Yes, this is the oldest house in Richmond,'



THE DORMERS HAVE REAL PERSONALITY, FOR TWO OF THEM HOBNOB CHEERFULLY WHILE THE THIRD REMAINS DECIDEDLY ALOOF

Helen began. 'It stands upon the plantation of William Byrd, the founder of Richmond. You know William Byrd?'

Of course the tourist knew William Byrd.

'Some think it was the home of his overseer, but I do not. I do not think it would have been made so pretty, nor so cute and small, for then they always had so many children. I love to think that it was built for a dowager and her maid, or for two dear spinsters who preferred not to marry. Plenty of room for two.'

After the Byrds passed away it was owned for years and years by the same family, then somebody lived here who made his living by a lie. A swinging sign on the street side flaunted

'Washington's Headquarters' in big gilt letters. The hack-drivers brought all the tourists here to see the Headquarters, and the tourists paid twenty-five cents for the privilege. Everybody who knew history 'knew that Washington never came to Richmond during the Revolution, but nobody had the heart to cut off a person's livelihood, even for the sake of history. So the fakir faked merrily, till Mr. Granville Valentine upset him by buying the house, and presenting it to the Association for the Preservation of Virginia Antiquities. To them it might have proved a bugbear, if two other Richmond citizens, Mr. and Mrs. Archer Jones, had not come to its rescue.

'What,' they asked, 'is there in Richmond to emphasize and specialize Edgar Allan Poe? The Allan house, the home of his foster-parents, is gone, they are tearing down the home of the *Literary Messenger* of which he was editor: let us try to rent the Old Stone House from the Association for the Preservation of Virginia Antiquities and turn it into a shrine, where those who love Poe may repair and find tangible memorials of his genius.'

This was in 1921, and in October 1922 Helen went through the little house and the garden with the tourist, and then left him on the green bench by the fountain, with his notebook in his hand.

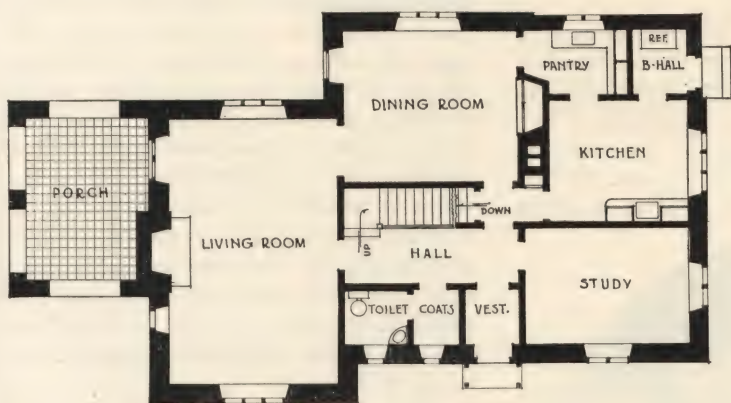
The old stone house in Richmond, Virginia, now called 'The Edgar Allan Poe Shrine' is really the expression of beautiful simplicity. There is not one discord in the architecture of this little stone house. The back wall of the house, facing the garden, has taken on more tan and green than the front of the house. Now and then, too, there is a flash of white adding immensely to its tone value. In it is deeply set one window with fifteen little leaded panes; the olive-green (Continued on page 544)



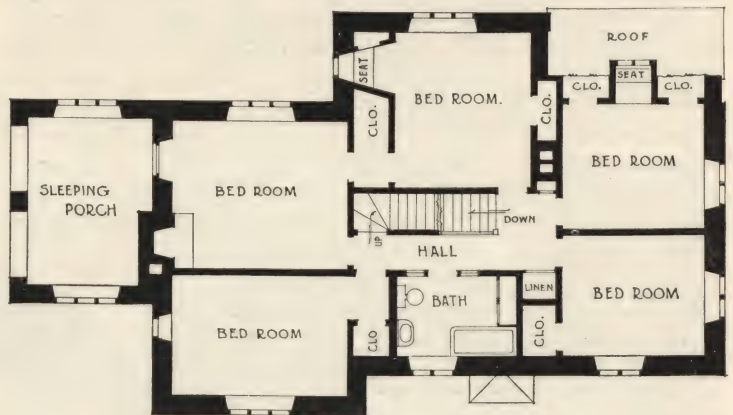
# HOUSE FOR L. E. GYLLENHAAL ESQ.

BRYN ATHYN,  
PENNSYLVANIA

*Walker & Carswell  
Architects*



FIRST FLOOR PLAN



SECOND FLOOR PLAN



BOTH FLOOR PLANS SHOW THE ROOMS GROUPED AROUND A SMALL HALL, A MOST ECONOMICAL USE OF SPACE. THE ARRANGEMENT OF THE VESTIBULE, COAT CLOSET AND LAVATORY IS MOST CONVENIENT, IF ONE IS WILLING TO SACRIFICE LIGHT IN THE HALL. ON THE SECOND FLOOR, UNDOUBTEDLY, THE MAJORITY WOULD PREFER A REARRANGEMENT OF SPACE THAT WOULD GIVE A SECOND BATHROOM



A HOUSE BUILT OF STONE MAY PROPERLY ASSUME A SEVERE OUTLINE AND DEPEND FOR ITS BEAUTY UPON ITS GOOD PROPORTIONS AND A SIMPLE, STRAIGHTFORWARD RELATION OF ITS DIFFERENT UNITS. HERE THE HORIZONTALITY OF THE MASS IS MAINTAINED PRINCIPALLY BY KEEPING AN UNBROKEN RIDGE LINE, AND INTEREST AND VARIETY ARE GIVEN BY THE STONE WORK





# CHRONICLES OF THE GARDEN

## June Flowers and Grass

BY MRS. FRANCIS KING



IN eight places this year rise the delicate gray-white flowers of the valerian. Wherever these occur whether among green phloxes, sea hollies, delphiniums, or standing clear-cut against the hedges or the clipped arbor vitæ as in the illustration, they lend grace to the garden, a grace that is all their own. This flower is to the June garden what gypsophila is to that of early August: and between these two white-blooming things in time of appearance, we have *clematis recta* to take up the tale. A suggestion here: that valerian and *clematis recta*, both tall when well established, should be planted next each other for this effect of delicacy, this foam-like look. The gray of the valerian, succeeded by the cream-white of the bush clematis would be equally good near colored flowers.

As I look now across the garden in late evening light, I see these lovely gray-white valerian groups with the purple perennial campanula before them and *cerastium tomentosum* (snow-in-summer) spreading its white mounds below. To the left of these, across narrow grass walks, and in the beds nearest the pool, are pillars of the Dropmore anchusa in fullest brightest blue: below those iris Sherwin-Wright's clear chrome-yellow: and below that against great purple rounds of the cranesbill, *geranium grandiflorum*. These have much low green as foreground and also *stachys lanata* and the blue lyme grass as gray-leaved foils. All this outburst of color, yet the gayest has not yet been mentioned: it is the paler and deeper flame of Oriental poppies, which in four places in the garden now shines forth; Princess Victoria Louise, Mrs. Perry for the lighter tones; Cerise Beauty, that deeper colored one from Farr, with a stem as straight as the valerian's own, a priceless poppy for dazzling effect in the garden.

But is there nothing more to see than this? Leaving the garden one can wander toward the peony corner where some of the best of all peonies are open to the sun: here is Mme. Auguste Dessert with its matchless pink and lovely form; here is Thérèse, that sumptuous shell-pink flower shown in the illustration; Venus, on lofty stems; Gloire de Charles Gombault with its strange tufted crown and tones of sulphur and of pink combined; La Rosière so beautiful in its round rose-like outlines and color. Le Cygne like the white-feathered bird whose name it bears, Walter Faxon to me the loveliest of all pink peonies; Marie Lemoine, that glorious white, with its fine upstanding bloom and collar of yellow tint entirely from the glowing stamens. Countless others there are and how to choose was the question before the advent of Mrs. Harding's capital guide, *Peonies in the Little Garden*,

without which I should neither buy nor plant. But when all is said I believe Thérèse holds the palm among peonies for striking appearance. The translucence of its fair full petals is seen not only in this photograph: it is actual in the sunlit flower. The blooms cover the plant as in the picture, really may be said to roof it. The effect draws all to the blooming plant, while as in Venus, shown in another picture, the separate flowers would be better seen if not too close to each other and against a background of green. Still this luxuriance of bloom, this crowding wealth of pink petal of Thérèse carries its own great interest and makes the peony a great achievement of the French grower.

If everyone knew how wonderfully peonies develop after cutting, how flawless is their beauty when the flowers are opened indoors where bee or rain doth not corrupt, I believe every peony would henceforth be picked in the loose-bud stage. In intense heat this last June I carried, as I often do when forced to

room, novels and romances disappeared as if by magic; daily papers went with them; and in their places lay religious books and journals, *The New York Observer*, *The Presbyterian*, with mute suggestion in their presence. Confessing that this seemed to 'myself when young' a rather barren outlook, I realize to-day that it was a wise and fine thing to mark that day, Sunday, as different. And now as I see what we do in the garden to set it in order for Sunday for our own pleasure or for the pleasure of others, there seems to me another sort of holiness in the atmosphere — perhaps a pagan holiness in spite of the apparent fighting of the two words — a holiness of beauty. Grass-edges are cut, hedges clipped, lawns and grass walks sheared close, gravel raked, yellowing leaves snipped away as well as faded flowers; till in the Saturday evening twilight there is an air of exquisite order, fit to confirm the saying that *that* and that alone is Heaven's first law. And perhaps this Sunday look is all the more precious because it is fleeting. By Monday grass edges have put on a slightly tousled air; tiny weeds in the gravel walks have developed into rosettes of green, the grass, oh the grass, has left its lovely level look and in tufts and ridges cries aloud for the subduing knife.

And speaking of grass I cannot but pass on for the reader's delectation, this part of a letter lately received from 'Somers' that charming writer in *The Garden* (London).

'I am going this year to adopt all the labor-saving devices I can think of — no annuals, not even sweet peas except the one large clump for which the plants are nearly ready — no celery, a mere sprinkling of potatoes. My *pièces de résistance* are to be hollyhocks and Canterbury bells, which are most of them already in position. My ideal is a garden where I could deter or encourage by a frown or a smile, but I suppose you cannot have that even in America, where arrangements are so much more ideal than they are here. My greatest grievance however is the grass. It *will* keep growing. No sooner is it shaven than it bristles again with a fresh growth, like hirsute man, which explains perhaps the dark saying that all flesh is grass. Do you bother with grass in America? You are so inventive — have you not invented yet a substitute for grass? It seems to me easy enough for a notional person like Edison — a linoleum with a plush surface that would stand sun and rain. My grass is already asking to be mowed, but so far I have only rolled it. I sometimes think (and say to the boy chiefly concerned), that if it were not for grass, life might be worth living. I hope you and your family are well, and, in spite of grass, enjoying to the full the delights of existence.'



PEONY THÉRÈSE, A BEAUTY INTRODUCED BY DESSERT IN 1904

leave the garden at a time when I long to stay, a dozen just-opening peonies with me to New York. They had been cut at evening, placed in water overnight, were well packed and for five days after I reached my destination, grew in size and loveliness with each morning.

In years long gone I often visited a brilliant aunt, a woman devoted to the older forms of the Presbyterian church. As Saturday night came, from the tables of library and drawing-





IN THE UPPER LEFT-HAND CORNER IS PEONY VENUS, A VERY FINE, SILVERY-PINK PEONY, AND INEXPENSIVE

But, returning from grass to flowers, a novelty in perennials to me this year, though it has been two years in the same spot, not showing its distinction till now, is *gypsophila maungini*. It is a native of Mongolia; and there will be astonishment when I say that it is like an annual *gypsophila* grown four feet tall. Do not jump to the conclusion that this height makes it straggly — not at all. But there is the lightest, most delicate cloud of bloom in the garden from these plants for at least a fortnight before paniculata and the double form come into flower. The leaves of *gypsophila maungini* are very bluish, glaucous, and on only the lower part of the plant. At the back of a border, nothing would be finer than to see this airy and light *gypsophila*, with its small white flowers, near some great plants of *cephalaria*, holding high in the air their scabiosa-like, lemon-colored flowers. I know these two would be charming together: below them a group of the pale yellow annual sunflower Sutton's Primrose Queen would create harmony in type of

AS I LOOK ACROSS THE GARDEN IN THE LATE EVENING LIGHT I SEE THE DELICATE GRAY-WHITE BLOOM OF THE VALERIAN

FARTHER TO THE LEFT, ACROSS NARROW GRASS WALKS, ARE PILLARS OF THE DROPMORE ANCHUSA IN FULLEST, BRIGHTEST BLUE, BELOW WHICH ARE THE GREAT ROUNDS OF THE PURPLE GERANIUM AND, TO COMPLETE THIS OUTBURST OF COLOR, THE GAY NOTES OF ORIENTAL POPPIES AMONG WHICH ARE WHITE LUPINES



plant, and yet a contrast too. How beautiful all these might be with a late-blooming pale blue delphinium near by, yet Belladonna in this garden was long since past and gone. There are ways however in which to retard delphinium bloom, as spring cutting-back at just the right moment could not hurt plants, and would result in flowers when needed most.

These reflections bring this other. Why not a garden entirely of pale yellows and lavenders and violets? The flowers of spring leap to the

mind's eye as one thinks of this; primroses, daffodils, tulips, the violas in the same tones, and pansies; the hardy alyssum in pale yellow, Sutton's Silver Queen, the aubrietias in lavender and purple, *nepeta mussini*, that beautiful lavender perennial which I have never seen in such quantity or used to so fine effect as in Mrs. Arthur Curtiss James's garden at Newport.

In June, Canterbury bells and columbines both in two colors; irises, thermopsis, the



early *hemerocallis citrina* and four other varieties flowering in succession, will carry the yellow bloom of this flower on into July, late July, when the efficient zinnia, the lovely annual sunflower Primrose Queen, pale yellow stocks all accompanied by statice, in tones of violet, annual asters, purple petunias, *salvia virgata nemorosa*, will lead the color into that great time of the Michaelmas Daisy than which no better comes to the garden.

And it may well be observed here that in few gardens are the improved varieties of this beautiful plant given the space they deserve. So interesting are these in form and color that they shall have here later some special consideration.



11th Month

Sagittarius

NOVEMBER 1923



30 Days

O Autumn, laden with fruit, and stained  
With the blood of the grape, pass  
not, but sit  
Beneath my shady roof; there thou  
mayest rest  
And tune thy jolly voice to my  
fresh pipe,  
And all the daughters of the year  
shall dance!  
Sing now the lusty song of fruits and  
flowers.

— William Blake



## MOON'S PHASES

Eastern Standard Time			Central Standard Time			Pacific Standard Time		
D H M			D H M			D H M		
☾	1	3	49	P.M.	1	2	49	P.M.
●	8	10	27	A.M.	8	9	27	A.M.
☽	15	4	41	A.M.	15	3	41	A.M.
○	23	7	58	A.M.	23	6	58	A.M.

## The HOUSEHOLDERS' ALMANACK

- Thu. 1 Continue planting bulbous roots before frosts, and cover them well. Get advice about the best compost.
- Fri. 2 Mid-Victorian housewives were careful to collect woody things for winter bouquets to beautify the house.  
*From our correspondent in Connecticut.*  
*'Glorious are the woods in their latest gold and crimson, Yet our full-leaved willows are in their freshest green. Such a kindly autumn, so mercifully dealing With the growths of summer, I never yet have seen.'*
- Sat. 3 Now come perfect days for horseback riding.
- Sun. 4 INDIAN SUMMER. There are still some nuts waiting to be gathered.
- Mon. 5 ELECTION DAY. Lithographs make handsome decorations for large as well as for small rooms. They are surprisingly inexpensive. Those that are available are usually excellent in conception and design, because only serious artists can meet the technical demands of lithography.
- Tues. 6 *A hostess is known by her tea service.*
- Wed. 7 'Antiqued' reproductions of furniture compare favorably with their originals while new, but in time the make-believe wears off and, instead of the mellowness that characterizes the aging of old pieces, a shabby dinginess finally reveals the imposture.
- Thu. 8 *Sharp winds and frosty weather*
- Fri. 9 **Armistice Day.**  
*Thomas Bailey Aldrich born, 1836*
- Sat. 10 Flowers are divided into *annuals*, which flower and die the year they are sown; *biennials*, which flower the second year, and then die; and *perennials*, which do not generally flower the first year, but die down to the ground annually and spring up again every year for a number of years.
- Sun. 11 *Robert Louis Stevenson born, 1850*
- Mon. 12 Varnished linoleum makes one of the best coverings for the kitchen floor.
- Tues. 13 It is not too soon to think of Christmas gifts and cards. Students in the art and craft schools are eager for commissions. The kind of things they will make for you are not to be found in department stores.
- Wed. 14 Heating houses with oil instead of coal is being found decidedly advantageous in many quarters.
- Thu. 15 Geese pass overhead. Woodpeckers, nut-hatches, and chickadees come from the woods.
- Fri. 16 *Nullus est locus domestica sede jucundior.*
- Sat. 17 Table silver is still something of a luxury. Therefore, when it is elaborately designed, it loses its inherent dignity in redundancy and smacks of extravagance.
- Sun. 18 Every community may have its own art-centre where interest in the graphic, dramatic, and the decorative arts may be encouraged. In not a few instances, one or two individuals have provided the nucleus around which groups of much more than local importance have grown.
- Mon. 19 Artificial light for the kitchen should be near the windows so that at night the scene of operations need not be shifted.
- Tues. 20 For those who have accustomed themselves to shower baths, the bathtub is archaic!
- Wed. 21 *'The pointer ranges, and the sportsman beats In russet jacket; — lynx-like is his aim; Full grows his bag, and wonderful his feats.'*
- Thu. 22 The clean, wind-swept countryside has become a vast monochrome in brown.
- Fri. 23 John Frederick Stiegel was an ironmonger, then a brewer and finally a manufacturer of bottle glass and window panes before he developed the famous glass-ware that bears his name.
- Sat. 24 An occasional alien piece, such as a Japanese teakwood cabinet, fits well into almost any scheme of decoration.
- Sun. 25 **Thanksgiving Day.**  
Some hae meat and canna eat,  
And some would eat that want it;  
But we hae meat, and we can eat,  
Sae let the Lord be thankit.
- Mon. 26 *Mark Twain born, 1835*
- Tues. 27
- Wed. 28
- Thu. 29
- Fri. 30

## GATEWAYS

THE gateway bears the same relation to the exterior of the house that the entrance hall bears to its interior. It should be gracious and simple. It should greet the guest with the cordial deference of an accomplished host. Flamboyance and great size are forbidding. To-day there is no need for embattled walls and drawbridges. At the gateway the fence surrenders its rôle of protector to the claims of hospitality. The gate is hinged to permit passage. Though locked, to the friend it is never closed. Like a kindly policeman, it wears the uniform of authority, but represents the restraint of the law only to those who wish to go beyond its bounds.



THE man who will tell the story of a race, a nation, or a period, according to the clothing, dwellings, utensils, and everyday art of it will be, I vow, the only true historian of them all, and vividly in his pages the age and people shall live again, though wars and dynasties and that elaborate comedy called politics be but the edges and binding of the book. So let us glorify our hobby Hobbinal, my friend. Is it not part of the true stuff of history?

— SIR J. H. YOXALL

## ARCHITECTURE

THERE is something false about a conception of architectural design which permits the erection of a Greek temple to house an historical society in an old New England town. The meaning of architecture is missed when a style is transplanted willy-nilly with so little regard for fitness. Yes, we find Egyptian origins in Greek temples, and the Roman impress on early mediæval churches, but these reflect the natural influence of one civilization upon another — quite a different thing. The present practice of placing a French or English façade on a modern steel framework is not a sincere form of design. It shows, indeed, a knowledge and even a veneration of the past, but it blindly confuses beauty with extrinsic effects. Most architects would rather invent than copy, but when their clients say, 'I want a Georgian house,' it is with great pleasure that they delve into their portfolios of Georgian designs, because they are, first of all, scholars and lovers of the past. The prospective builder who first says to his architect, 'Build me a house, or a church, that is based on the very latest engineering knowledge, that shall include every device of acoustics and lighting and ventilation now known, that shall reflect the spirit of modern life and thought,' will endow architecture with a freedom that it has not known for seven hundred years. It has been pointed out that the only original architectural expression in this country is the grain elevator. If this is true, it is because the grain elevator is based primarily on need, the kind of need that developed the twelfth-century cathedrals. To be sure, one is material and the other was spiritual, but no matter; without need, without the fitness that utility demands, there can be no true design, no intrinsic architectural expression.

## ON THE NAMING OF HOMES

UNLESS it be the naming of a child, no ceremony is so fraught with complications and cross purposes as that of naming the home. Among the books that the author of the almanack some day hopes to compile, is an encyclopedia that will make the enormous research and study that has already been expended on this subject available to all! It is not to be thought that this would be a light or simple task. The names would require an elaborate grouping under such headings as Locality, Configuration of Terrain, and View; Historical, Mythological, Literary, and Family Names, and a host of others, including the Scotch, English, French, Swedish, Latin, German and Russian roots and phrases that a serious study of the question would reveal. The beautiful and expressive Indian names, too, would readily fill a dictionary of their own. A home built on a stony ledge, or in a deep valley, or in view of the sea, naturally seeks a name expressive of its relation to the landscape. For these, history, myth and literature are rich in metaphor and synonym. Perhaps family names would prove the most fertile source of all (was it not the Lambs who called their home the 'Fold?'); combined with foreign roots, to recall ancestral memories, a veritable galaxy of 'braes' and 'holms' and 'crofts' and 'villas' would be gathered.

**REMEMBER THE COMPETITION:** For the three best items contributed to the Almanack before December 1 of this year the following books, published by the Atlantic Monthly Press, will be awarded as prizes:

- 1st. THE SPIRIT OF THE GARDEN, by Martha Brookes Hutcheson.
- 2nd. DOCTOR JOHNSON, An 18th Century Play, by A. Edward Newton.
- 3rd. VARIETY IN THE LITTLE GARDEN, by Mrs. Francis King.

All items will be acknowledged and then published according to their seasonal fitness. The names of the winning contributors will appear in the January 1924 number of *House Beautiful*. The prizes will be awarded in time for Christmas.



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# OUR HOME BUILDERS' SERVICE BUREAU

*We Add an English-Colonial House to Our Type Plans*

COMPLETE WORKING DRAWINGS AND SPECIFICATIONS OF THIS HOUSE MAY BE PURCHASED FROM US FOR \$50.—THE EDITORS



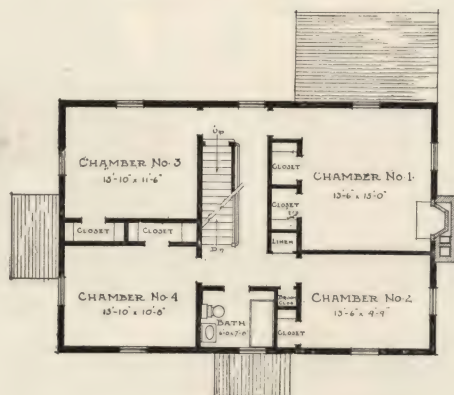
TO attempt to design a so-called 'stock' or 'type' house is to admit a certain conceit. It is as if one said that Nature lacks individuality, that all her hills and valleys, her trees, and even her children are cut from one pattern to be tumbled out of a box and set in place like the contents of a Noah's Ark. Who but a designer of type houses could say that all families are equal, with the same tastes, the same thoughts, even the same number of children? And if this were so, could Nature be relied upon to give to each one of us the typical flat lot with south-east exposure to the street, a sixty-foot frontage, a hundred-foot depth, a neighbor on each side who had also a typical house so placed on his lot as to make it least objectionable?

To carry the conceit still further, what would happen to all the individual and opinionated Americans, if it were possible to imagine only one type of house — street after street of houses, each with a front door flanked

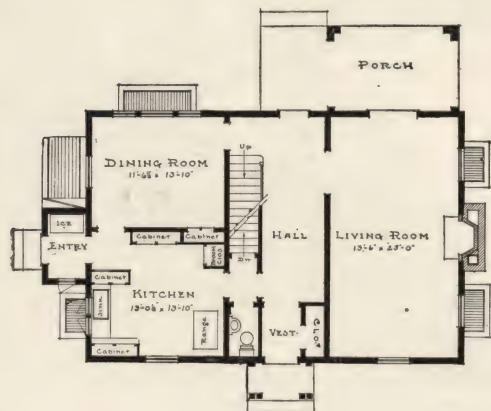
by living-room on one side, dining-room and kitchen on the other, an enclosed porch or sun-parlor, and above, four bedrooms and a bath, the whole protected by a gambrel roof and

shingled walls, and preceded by a neat little lawn with a hedge at the front?

If, however, there are in this country to-day thirty or forty million homes, a survey would show a very large percentage of them based on plans like the one we have just mentioned. For the small house, at least, whatever our individuality may demand, there are just two fundamental plans: one with the hall and stairs in the centre of the house, and one with these important elements in the corner of the house. Granted the same size of rooms in each case, the second type of plan can be made more economical than the first. The designer, therefore, who in his pride says: 'I will now design the perfect type of small house,' struggle as he may, finds himself forced back to an acceptance of one of these two plans. He may



THE SECOND FLOOR CONTAINS FOUR BEDROOMS AND GOOD CLOSET ROOM



THE FIRST FLOOR PLAN IS ADAPTED TO A SITE WHERE THE GARDENS OR VIEWS ARE AT THE REAR



THE SAME PLANS MAY HAVE THIS ENGLISH EXTERIOR WITH STUCCO, BROAD SHINGLES, AND SHUTTERS, OR THE COLONIAL ONE BELOW WITH CLAPBOARD, SIDING, OR SHINGLES. THE COLONIAL EXTERIOR SHOWS THE PLAN REVERSED, WITH THE LIVING-ROOM ON THE LEFT, BUT EITHER ARRANGEMENT MAY BE USED WITH EITHER EXTERIOR



camouflage it in a dozen ways, he may clothe it in unconventional forms, but it still betrays to cold analysis its plan origin.

Fortunately for our sanity, we are individual in our thoughts and ideals. If economy, therefore, forces upon us only two possible plans for our smaller homes, imagination comes to the rescue and cunningly devises innumerable ways to defeat the curse of mechanical repetition. Our designers of type (Continued on page 550)



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Chamberlin Metal Weather Strips are not expensive. Write us or send the coupon below and we will furnish you a free estimate on the cost of making a complete installation in your home. More than 10,000 home owners have availed themselves of this offer. It is the best way to learn how little it costs to protect yourself against fuel waste, draughty and unevenly heated houses.

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Tell me the cost of equipping my building with Chamberlin Metal Weather Strips (check whether home, factory, office building, church, school).

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Eng. Dept. H-14





## OUR BACK-YARD GARDEN

### *Grapes in the Back Yard*

BY STEPHEN F. HAMBLIN

FOR many reasons too numerous to divulge the Aryan race has always been interested in grapes. Even old Noah found out how grapes could be used. The first fruits brought back to Moses by the spies sent to inspect the promised land we are to suppose included enormous bunches of grapes.

The word 'vine' is an important part of the language of all the old civilizations built around the Mediterranean. This vine was the European grape (*Vitis vinifera*), probably native to the region of the Caucasus mountains, from which man has developed wine grapes, Malagas, Tokays, Hamburgs, raisins, 'currants,' and other forms. It is the grape of California, but rarely grown elsewhere here except in greenhouses.

The grapes we grow in our gardens are purely an American fruit, as developed. Nowhere in the world are there so many wild species as in east-central and southwestern United States. The first explorers of this new continent took back glowing accounts of the many grapes to be plucked from the trees, a real Canaan indeed. The promise of plenty of grapes for human uses was more real and almost as alluring as the possibility of gold. The Norsemen named the new continent Vineland; and one of the early French explorers, seeing the loads of grapes from tree to tree in the Canadian forests, exclaimed that this new world was truly Paradise. The awakening was rude indeed. Not only do our wild grapes make little or poor wine, but they are rarely loved by the human palate, either fresh or in jelly and jam. The juice is not clear, and the acid musky flavor persists after cooking. The Indians ate them, and squirrels like the seeds. For many generations the settlers neglected the native grapes and tried to grow the European grapes, with little success.

Many of our wild grapes have small acid fruits that would require a tremendous amount of 'improving.' Some of the wild species of Texas are very edible, and the Scuppernon (Delaware to Texas), has always been a favorite of white men for table use. Because of size, flavor and productiveness, the Fox Grape (*V. Labrusca*), wild from Maine to Texas, is

the most beloved of wild kinds, variable in nature, and the ancestor and parent of most of our cultivated sorts. Its improvement seems to date from the chance discovery of Ephraim W. Bull of Concord, Massachusetts. He planted seeds of this wild grape, probably with no intention of plant breeding, and in 1849 he had one plant with blue fruits of extraordinary and exquisite flavor. This vine was named for the town in which it was born, and still is living, a milestone in American horticulture. Thus, though grapes have always been an American product, it is scarcely seventy-five years that we have had cultivated fruits from northern gardens.

A discussion of varieties seems to follow best here. Our garden grapes may be divided into three colors — 'blue,' 'red' and 'white.' The blue-black grapes, of which Concord is best known, are most important, eaten at the table as well as for grape-juice, jam, jelly, and so forth. The red and white sorts are more like the European grape in many ways and are not as useful when cooked. These two groups are mostly developed by crossing Concord and other *Labrusca* forms with the European kinds.

#### 'BLUE' OR BLACK GRAPES

Concord — the standard dark sort; skin thick, tough; flesh fine, solid, musky sweet. 1849.  
 Champion — very early, medium size, round, dull black, skin thick, tender; flavor poor; yield poor. 1870.  
 Campbell's Early — early; black with purple bloom; skin thin; flesh coarse, sweet. 1892.  
 Moore's Early — earlier and sweeter than Concord; large round, blue-black; skin thin; flesh juicy, tough; yield fair. 1868.  
 Worden — earlier than Concord; large round, dark purple-black; skin thin, soft, cracks and rots readily; very sweet. 1863.  
 Hartford — early; berries small, black; flesh stringy, musky; drop from vine, soon decay; poor flavor. 1849.  
 Barry — later than Concord, oval, dark purplish-black, flesh pale, flavor of Black Hamburg. 1869.  
 Isabella — very late, medium, oval, black; skin tough, sour; flavor sweet; yield heavy; very late, very old sort. 1816.

Except that the varieties earlier than Concord ripen ahead of earliest frosts in the northern states, there is little difference in the

above for the average home. The varieties are slightly different, as I have tried to show. The date of introduction shows how long the variety has been grown. One vine is enough for great quantities of grape-juice and jam; a second one is hardly needed.

#### 'RED' OR REDDISH-PURPLE GRAPES

Delaware — early, very small, translucent; round; skin thin; flesh pale, juicy, very sweet. 1849.  
 Lucile — early, large, dark red, skin thin, sour; flesh juicy, tough, foxy sweet; keeps well. 1890.  
 Brighton — midseason, large, irregular, light red, skin thick, tender, flesh stringy, sweet, does not keep well. 1870.  
 Lindley — midseason, large, round, dark red; skin thick, tough; flesh juicy, fine-grained; keeps well. 1869.  
 Salem — medium early, large, round, dark red, dull; skin thick; flesh juicy, stringy; excellent. 1867.  
 Agawam — medium late, large, oval, purple-red; skin thick, tough; flesh solid, stringy, juicy, of poor quality. 1870.  
 Catawba — very late, medium size, dull red; skin thick, sour; flesh green, juicy, rich; keeps well; old sort. 1819.

#### 'WHITE' OR GREEN GRAPES

Green Mountain (Winchell) — very early, small round, light green; soft, skin thin, red dotted; flesh green, tender, sweet; very vigorous; bunch irregular; berries drop. 1850.  
 Moore's Diamond — early, large ovate; greenish yellow; skin thin, tough, flesh juicy, very sweet; very hardy and productive. 1870.  
 Empire State — midseason, small, pale yellow-green; skin thick; flesh pale yellow-green; sweet flavor. 1879.  
 Niagara — rather late, large, oval, pale green; skin thin; flesh translucent, very sweet. 1868.  
 Golden Pocklington — late, large flattened; yellowish green; skin thin; flesh yellow; fine-grained, juicy. 1870.  
 Triumph — very late; medium, oval, golden yellow; skin thin, cracks easily, flesh green, juicy, fine-grained; very good. 1865.

The fruits of the red and white grapes are very pleasing to look upon and the musky flavor of our wild species has been improved by the blood of the European grape. The thick skin of the Concord becomes thin and often with little flavor. The vines are more slender, the leaves smaller and often of a paler green than on the heavy vines of the Concord types. But the plants are not as vigorous and many varieties are not as hardy in the northern states in all soils as might be wished.





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Their color and flavor make them popular, but they are not as heavy producers as the blue sorts. The early kinds have rather small berries, some varieties of fair flavor only; the best sorts for table use are the later varieties, but there is always the chance that they will be touched by frost before ripe, and grapes slightly frosted are a weird food for a weak stomach. Plant a Concord or earlier sort for chief crop, and then Delaware, Brighton, Green Mountain, or Moore's Diamond for variety. South of New York city the other varieties, maturing later, are better.

The grape is particularly a back-yard fruit, for the boundary wall and fence can be used as support, so the decorative vine becomes a fruit-bearer as well. You can divide the fruits with each neighbor, each picking the share on his side of the fence. Beware of some third persons who also frequently gather a part of your crop.

There are three methods of pruning. First, little or no pruning gives enormous vines reaching 50 feet along a fence, or to the top of a tall tree, or entirely over an arbor. Let the vine grow without care and there will be plenty of fruit, but the bunches and berries will be small, and ripening uneven and late. Some cutting back seems desirable. As the grapes grow on the new shoots only, there is no danger of ruining the crop by heavy cutting if some of the shoots of last year are left.

For a back yard where one vine may cover the whole back fence, some thinning and training is desirable. You will get more grapes in larger bunches if the plant is kept within reasonable bounds. The third stage of pruning is the commercial way of reducing the vine each autumn to a few stems. This is hardly adapted to the small garden unless you set out three or four vines and have the time and skill to prune them properly. The dooryard vines of settlers from Southern Europe show what the pruning is in the Old World.

The time of pruning is very important. Never cut the vine in spring (March-April), for the sap 'bleeds' freely, reducing the strength of the plant, but never killing it. Winter pruning should be done between October and January, the later date is better if much winterkilling is common. In summer, after the fruit is the size of a pea, it is permissible and desirable to chop off the strong shoots about three leaves beyond the bunches. This puts the strength of the sap into fruit and not into extra stems that will be cut away in winter anyway.

A failing of some sorts, like that of some strawberries and plums, is that one vine alone may set little fruit from its own pollen. It is safest to have a second sort just for the sake of the flowers, even if the grapes are not wanted.

To grow a new grapevine is extremely easy; no grafting, budding, or other skilled performance is required. In spring bend down a shoot and bury a part of it, leaving the end sticking out, above ground. It is well to cut the bark, or bend or twist the twig, just where buried to make rooting quicker, and a stone over the burial spot will hold the twig safely in the soil. A year later cut from the parent

vine and transplant. There should be plenty of roots for a healthy new plant. Cuttings may be made in summer just as are geranium slips, in sand or sandy soil. By next spring they may be planted out. As grape joints are long, cut off the lower end just below a leaf, remove the leaf and bury the twig up to the next leaf,

just above ground), they make six-foot vines before autumn. This is the usual nursery method, and most purchased plants show the stick in their roots from which they grew.

If you like, you may plant grape seeds and perhaps a new variety of value will be yours. Put the seed in a pot or box of earth, bury in a cold frame until spring, and the little plants will appear in May. Growth is rapid and the third year may give fruits. A grapevine is one of the most docile crops to start or maintain. Yet we seem not to need new sorts of the present types, for the best kinds of to-day are from thirty to fifty years in cultivation.

Diseases and insects are the lot of the grape, as of all crops; but there is little to worry about. Late spring frosts on the opening leaves, and extremely early autumn frosts on the ripening fruits are more troublesome than germs and bugs. There are serious leaf diseases, rots of the fruits and mildews on leaf and stem. If you know about Bordeaux mixture you can apply it with success. Bugs are more of a bother. Beetles and caterpillars eat the leaves, flowers, and young berries. Spray with arsenate of lead before the berries begin to grow. After August first pick worms by hand, or use less deadly poisons, as hellebore. Black plant-lice will die from soaps; the worm that webs the leaf together must be found by your fingers; for the rose-bug eating the blossoms use Lux or Melrosine; the worms inside the berries are difficult to treat, except under commercial conditions. If any grapes set at all, the 'worms' will get only a few of them under ordinary conditions, and a good crop may be expected yearly.

A word as to grape-juice, as a family beverage. Personally, I don't like boiled grapes diluted with water. Try this for a quick and easy method for improved flavor: put one cup of Concord or other dark grapes and one-half cup sugar in a quart jar. Fill with boiling water and seal at once. Drink a few months later without diluting. The grapes may be cooked for jam, or mashed and eaten as sauce without cooking. As a quart is a small quantity to serve, use two-quart jars and double the recipe. This will keep indefinitely, cannot ferment and tastes like real grapes, not diluted jam.

The next step in grape culture will be the further development of other species. Many of our wild sorts have not been seriously tried by plant-breeders. Our Delaware has no *Labrusca* blood in it, and shows what we may expect from further trials. It is said that *Vitis Davidii* (from China), makes even better grape-juice than Concord. Its small berries can be increased in size by crossing with our blue sorts. The ideal table-grape seems to be found in the European types, but the limit of hardiness for northern gardens seems to be reached in such as Niagara and Salem. A form of the European grape, brought from China, is practically hardy at Boston, and bears real Malaga grapes of good quality. If this were crossed with our native species or hardy varieties, as Delaware or Brighton, to get added hardiness, than the vineyards of California and France can be duplicated in New England.

### Question Box

*In this space each month the author will be glad to help you solve any vexing problems connected with your back-yard vegetable garden.*

*Q: How may I get rid of my black-berry vines that are overrunning the garden?*

*A: Cutting them down in winter makes better sprouting next spring. Cut down in early August and burn the tops when dry. Cut or pull the second sprouts in September, dig out the roots in the spring, and what few sprouts appear the next summer can easily be pulled out (broken off) before they get a foot high. It is the cutting in full leaf that exhausts the vitality of the plants.*

*Q: My kohlrabi is woody and tough and not edible. What is the reason?*

*A: You waited too long before gathering. This vegetable must be grown rapidly and cooked before the swelling gets larger than a tennis ball. If it cuts like an apple it is ready; if there are woody fibres it is too old to cook, and no boiling can make it eatable.*

*Q: Can overgrown summer squashes be used for food?*

*A: The hard summer squashes are usually fed to the pigs. They may be peeled and cooked like Hubbard squash, but they are rather dry and tasteless, and it takes ingenuity on the part of the cook to make the pie tasty, though it is as wholesome as any squash or pumpkin.*

*Q: Does the training of tomatoes to stakes give a better crop?*

*A: It gives a businesslike effect to a garden to have the tomato plants tied neatly to a stake or trellis. The extra work involved is compensated by more even ripening of the fruit and less rotting, especially in damp weather.*

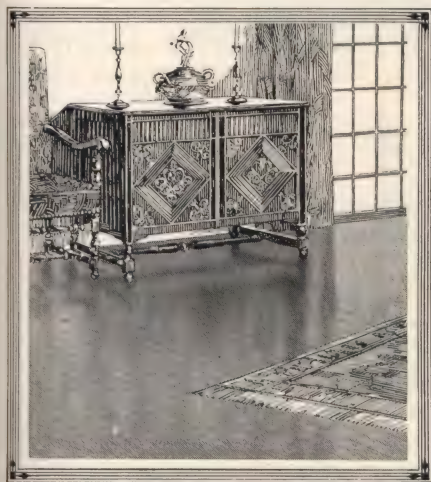
*Q: What is the best time to start a rhubarb bed?*

*A: While spring planting is the most common, the roots do not get sufficiently developed to allow much picking of the stalks that season. Set out in early September in rich soil, water well once, and good roots will be made before spring.*

cutting off just above this second leaf. Long sticks, waving in the air, dry up and die instead of rooting. Again, cuttings can be made in October or November, about three joints long, buried in a sandbank until April, when, planted deeply in the garden (top bud



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# PUTTING THE GARDEN TO BED

*What to Do When Tucking It in for the Winter*

BY ROBERT S. LEMMON

IT really should be done just as carefully and with as much forethought as you would put to bed a child or any other sentient, living creature that has played hard and needs a long, long sleep. For when the summer of their great content is past our plant playmates deserve a period of undisturbed quiet and repose.

There is no mawkish sentimentality about this matter of tucking the garden in for the winter. It is based on the soundest and most practical of facts. Now that the blossoming season is but a memory, we can look at some of them unhurriedly and, while there is yet time, do those things which ought to be done in order that our plants, shrubs, and trees may be in the best possible condition to respond to the first stirrings of the spring and grow upward into an unmarred beauty of leaf and flower and fruit.

First, perhaps, comes a general clean-up of the grounds — a sweeping and dusting of the bedroom, if you like to continue the analogy. Everything in the nature of dead twigs or flower stalks, withered weeds (standing or otherwise), and garden refuse of all kinds, should be raked together, carried to some safe, out-of-the-way corner, and burned. Merely throwing such stuff over the fence will not serve at all, for what we want to do is to destroy those potential insect and disease pests which infest such material and are perfectly capable of surviving even bitter winter weather. Burn, therefore, and burn with a will, completely. As the smoke eddies up you will conceive a great joy in thinking of the manifold garden vexations and dangers that the flames are consuming.

When the rubbish is reduced to ashes, take a pocketful of stout twine or raffia and tie up the long, unsupported shoots of any hardy vines, climbing roses, or cane fruits that might other-

wise be whipped about and injured by the winter storms. Many of them may be pruned back, of course, but the rest deserve firm anchorage to trellis, post, or house-wall. In the case of ramblers or vines trained against clapboards or siding, staples made of short strips of leather tacked loosely over the stems in question form neat and secure fastenings.

Perhaps the cold has so far failed to do more than crust over the very surface of the soil in your garden. If this is the case, you can still dig and turn over any new patches of ground that are intended for planting next year.

The object of this forehanded preparation is three-fold: to allow the winter's rigors free access to the clods and sods inevitable in newly tilled earth, disintegrating and loosening them; to free growth-producing bacteria and chemicals which remain

at least partially latent until the soil is upturned; and to reduce by just that much the tasks which always seem so much greater than the available time when the spring rush of garden work gets under way.

Now, this late fall spading is not to be lightly or slightly undertaken. If you want the new garden space to be in prime condition for planting next spring it must be thoroughly prepared now. Let the spade or fork point go

thrown over the garden's bed. In other words, it will be time to put on that protecting blanket of leaves or straw or litter known to the initiate as the winter mulch.

The idea that a three- or four-inch layer of soggy, loose material like this can serve as any sort of protection against months of ice and snow may seem absurd on the face of it. Indeed, the warmth that such a covering provides is negligible. As far as keeping out the cold is concerned, it might just as well be absent. As a matter of fact, its value lies rather in keeping the cold in than in shutting it out. For consider:—

Hardy bulbs, herbaceous perennials and other cold-resistant plants possess many small

roots which, even in their dormant winter state, may be badly injured if inconsiderately moved. Breakage of these little feeders is a serious matter, for it is mainly upon them that the plants depend for sustenance.

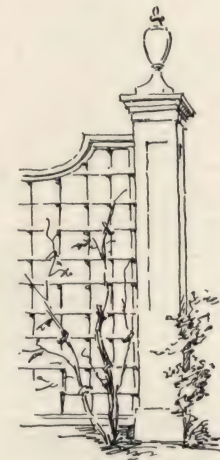
It is just this sort of damage that the winter mulch is designed to prevent. When the bare ground freezes and then thaws perhaps only a week later a certain heaving or cracking action takes place which, repeated several times between fall and spring, plays havoc with plant roots.

Exaggerated instances of this soil movement are often painfully noticeable when, after a long and severe winter, the thawing roads 'boil' up in eruptions sometimes several feet in height and yards across.

The mulch prevents that sort of thing in the garden, or at least minimizes it. In a state of nature an automatic provision for protection is made by the (Continued on page 508)



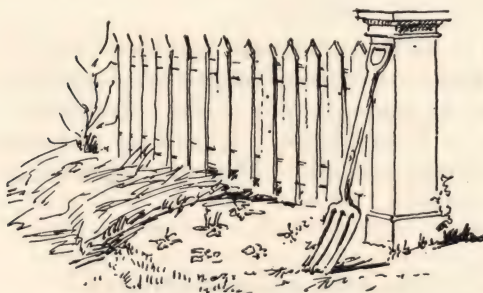
EVERYTHING IN THE NATURE OF DEAD TWIGS OR FLOWER STALKS, WITHERING WEEDS AND GARDEN REFUSE OF ALL KINDS SHOULD BE RAKED TOGETHER, CARRIED TO SOME SAFE OUT-OF-THE-WAY CORNER AND BURNED



TIE UP WITH STOUT TWINE OR RAFFIA THE LONG UNSUPPORTED SHOOTS OF HARDY VINES, CLIMBING ROSES, AND CANE FRUITS



SODS OVERTURNED AND LEFT TOP DOWN WILL ROT BY SPRING, AND FORM THE FINEST OF PLANT FOOD



AS SOON AS THE GROUND IS FROZEN HARD PUT ON A PROTECTING BLANKET OR MULCH OF LEAVES OR STRAW OR LITTER

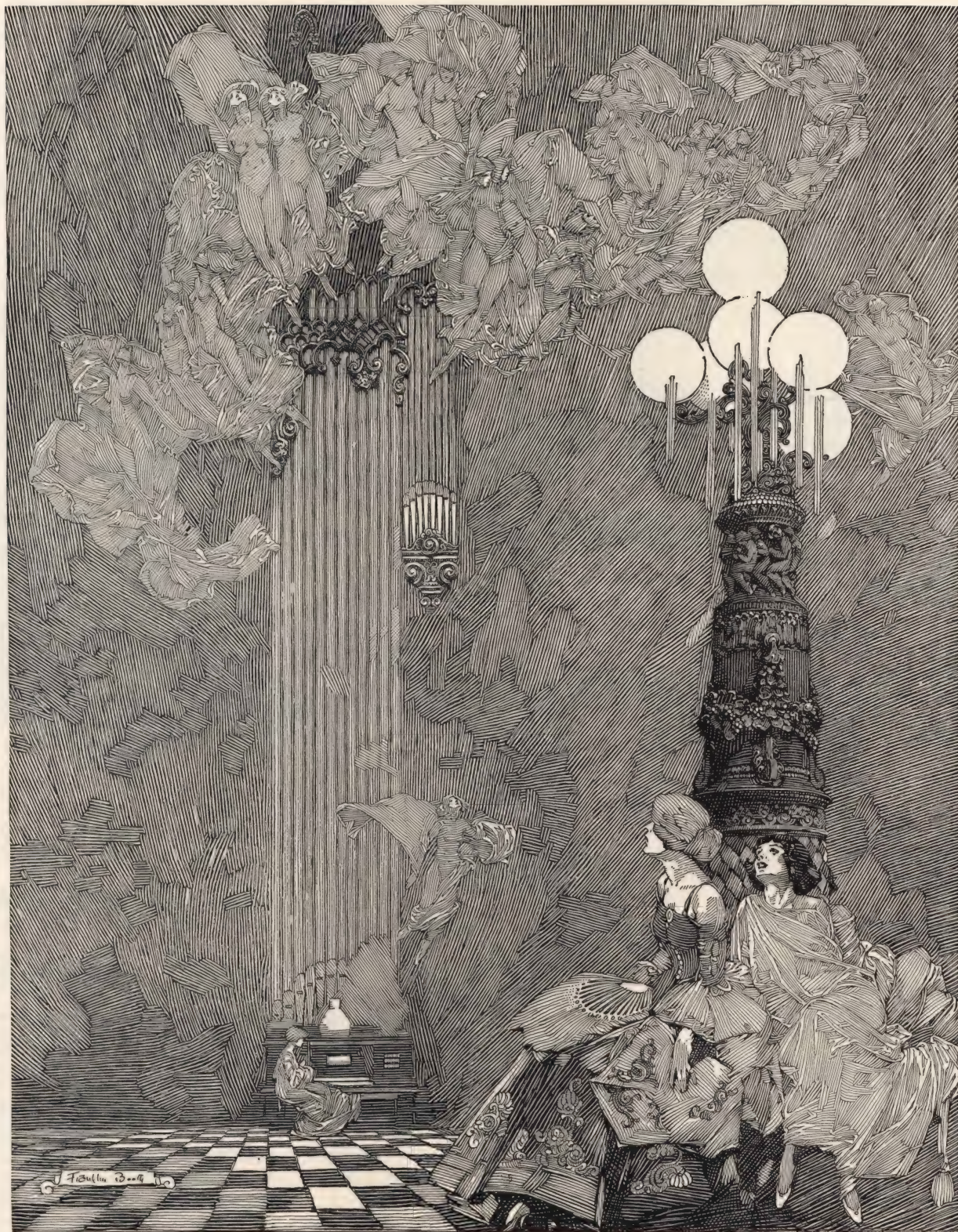
down a good ten inches. If there be stones, cast them forth — even unto the smallest ones. Sods overturned and left top down will rot away by spring and form the finest of plant food. And any old, well-decomposed barnyard manure that you dig in with the soil during the course of the work will pay for itself many times over in future flower or vegetable dividends.

As soon as the ground is frozen hard, and before it has a chance to thaw out again, the quilt or comforter or what you will should be



CLEAN STRAW SHOULD BE STACKED AND TIED UPRIGHT AROUND TENDER ROSES





## THE ESTEY RESIDENCE PIPE ORGAN

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Estey Residence Organs, built by the oldest and best known firm of organ builders, are designed specifically for the homes in which they are to be installed. Their arrangement, their volume and their tonal qualities are always exactly appropriate to the requirements they are intended to supply. And they may be played by the human organist, or you may merely sit and listen while the Estey Organist gives the interpretation of a master to any music you may select.

*The Estey Organ Company, Brattleboro, Vermont*



# HOW I DID IT

## *A Rock Garden — A Garden Path — The Value of Privet*



OUR garden path leads around a curve to the tool house and this curve is bounded at one side by a grassy bank 3 feet high. This bank was a constant source of attention, because the grass was difficult to keep cut, until I conceived the idea of turning it into a rock garden.

We had some old fieldstone on the place and though most of it was too round for a perfect wall, it had a good gray color and some of it was moss-covered which made up for its shape. From this we selected enough flat rocks for the top and planned to lay the rest on their longest sides to get a horizontal effect as far as possible.

We first stripped all the sod from the bank and found fairly good soil below this, to which, however, we added another 6 inches of soil made by chopping fine with a sod cutter the lower fibrous part of our sod.

Before laying the stone we dug a trench 9 inches deep at the bottom of the bank bordering the path and graded the bank into a good slope above this — sloping it back away from the path at the rate of one third of its height.

For a foundation we used 6 inches of small stones because with the small stones underneath frost will not heave a dry wall as much as if it were laid on large rocks. Next came the largest rocks of all for the wall must look as if built on adequate foundation as it comes above ground.

As a precaution against summer drought we put a line of clay tile with open joints just behind the wall in the bank. It was laid along the length of the wall on a gradual slope. A hose could at any time be inserted in the top of this irrigation system as the first tile, by means of an elbow, started level with the top of the bank and went down vertically for a few inches before it sloped. The water could reach the roots as it trickled through the open joints and because of the gentle slow trickle they could absorb it. It took some little time to experiment with this line of tile before we got the even gradual flow that we wanted and that was so essential.

The pipes were laid at the same time as the stones and as each layer of stone went in the little plants were fitted in also with their roots laid horizontally and in direct contact with the bank behind — not stuck in afterward with shallow wads of soil but so that they could draw food from the whole bank.

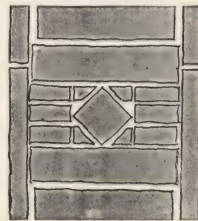
Our little rock garden has been a constant source of pleasure to us from the first, not only in spring and fall when most rock gardens are at their prime but also in midsummer when they are apt to look disheartened, ours was fresh and green. We kept it in this condition of spring newness by this irrigation plan and by our method of laying the plants in such a way so that they would not dry out.

— HELEN CHAPIN



BACK of my house is a tiny garden, a mere eighteen-by-thirty-two foot space, tucked in between other tiny gardens. Like all small things it is choice, its merit at present lying in its bright and shining path. This path leads from a terrace to an open grill in the backyard boundary fence beyond which a view of a large and real garden lures the eye where the feet cannot follow. For two reasons we concentrated our efforts on this path. It was meet that so fine a view should have an appropriate approach, and, in so small a garden, it was necessary to get as much interest into the path as in the tiny spaces left for the flowers and shrubs.

The house is a remodeled Mid-Victorian one replete with the marble mantels of the period. These were replaced by mantles more



in keeping with the new character of the house and the marble ones we rescued from the refuse heap and used in the path. We made a very jolly pattern with them and with bluestone slabs and old bricks which we also found keeping some of the marble to be cut into long narrow strips to border the edges. The small diagram shows one of the diamonds of marble surrounded by brick and alternating with rectangular slabs. One of these diamonds covers the box for the clothes reel, as on one day a week the garden takes on the more mundane appearance of a drying yard. The soft yellow of the marble with the red and blue of the bluestone and bricks makes a gay and pleasing design which will be even better then softened by the turf which has begun to grow in the cracks, and by the low border flowers that will fall over the edges. As the garden is viewed from the upper story of the house as much as from the same level, the birdseye view gets the full benefit of the neat pattern. We felt rewarded when the contractor said that it was almost as good as a cement path would be.

— ELIZABETH HOLMES



THERE is nothing quite like the Southern box to use for the low-clipped hedges in the garden, and there is nothing like these low barriers to the flower beds to give

that effect of trimness and neatness which makes a riot of bloom all the more charming.



I had to give up the idea of box in my garden in Massachusetts because it is not hardy enough to stand our cold winters and also because it suffers during the trying winds of spring and the fall droughts.

Though nothing can quite take its place I found I could get similar effects with the California privet. This has no fragrance nor is it evergreen, though near Boston it lasts well into December. I have often collected it for the house at Christmas time when branches of its fresh shining leaves were a welcome addition to the all-too-meagre supply of Christmas greens.

But its chief value to me is as a substitute for box in a low hedge. It can be kept clipped as low as 6-9 inches and though it grows rapidly its roots do not spread horizontally enough for some years to prevent plants growing just behind it. It is more successful if a narrow concrete barrier is put (18 inches deep) between it and the bed it enclosed because eventually its roots would rob the garden. This is a precaution even more wise if it is used as a high background hedge for flowers should not be planted within one to two feet of the hedge roots. The concrete barrier is of course sunk so that it does not show above ground.

The secret of making the privet compact is regular and frequent clipping. The hedge should be cut at least three or four times a season and for the best effect much oftener. The best hedges show uniform small leaves much like box. These small leaves are obtained by clipping every ten days during July and August.

The privet can also be used in topiary work in the same manner as box. It has the advantage of being a rapid grower. In order to make a dome-shaped specimen plant 3 to 5 feet or more in diameter it is better not to depend on a single bushy plant. Use instead 10 to 15 plants and plant only a few inches apart, in a solid circle. This gives a good thick dome in a few months which seems to come from a single stem but really stands on several.

— MARY ELKINS

ON this page each month we shall print short articles contributed by our readers in which they recount, out of their experiences, ways and means they have adopted to make their houses more attractive or more convenient, and their gardens more beautiful or more prolific. We will pay \$5.00 for articles of 300 to 450 words, which must be typewritten, double-spaced.





A residence at Longview,  
Washington—A. N. Tor-  
bitt, architect.

## The Home that lasts

### Why

#### LONG-BELL LUMBER IS DEPENDABLE—

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- 2—Each log is cut and manufactured for the purposes to which it is best adapted.
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- 10—Lower grades receive the same care and attention as upper grades.
- 11—Correctly piled and stored—carefully shipped.
- 12—Minimum of carpenter labor—planing, sawing and sorting—necessary to put into construction.
- 13—Minimum of waste, due to uniform quality.
- 14—The product of a lumber company 47 years in the business.
- 15—Long-Bell Lumber can be identified by the Long-Bell trade-mark on the end of the piece.

A home is as durable as the lumber and construction that builds it. Whether it shall maintain its value only a few years, *or shall serve, without too-rapid depreciation, for a lifetime*, is a choice that is made in part when the builder selects and buys his lumber. To give the most actual building value for the money put into it, lumber must have thorough attention in manufacture. Long-Bell trade-marked lumber has the important safeguard of thorough care at *every step* of manufacture. It is economical and dependable—*enduringly* serviceable!

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Typical Colonial chair of Martha Washington type as companion piece to Wing Chair. Plate of chair on request. Price \$49.50 or the two for \$95.00

**WINTHROP FURNITURE CO.** 185 Devonshire Street  
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## THE CURIOSITY BOX

*WE are glad to receive from our readers letters which contain definite information about ingenious devices or helpful discoveries about the house, its planning, its equipment, its running, or its grounds and gardens. For such material as we can use in this column, we will pay from one to three dollars. Material not accepted will not be returned unless accompanied by a stamped envelope.*

MRS. D. M. P., of Massachusetts, sends the following novel use for one of her electrical devices:—

'They' laugh at my devotion to my washing machine, but no one, save the owner, can realize the joy of being rid of Blue Mondays, and of being independent of the excuses of an uncertain laundress, who rivals the story-teller of the *Thousand and One Nights* in her ingenuity. Instead of Blue Mondays, we now have Rosy ones. Sundays, too, have become rosy—and thereby hangs the tale of the ice-cream freezer. We usually have ice cream on Sundays, and the job of turning the crank fell to the 'over-worked husband,' so that naturally this latest invention is the child of his brain. Sundry, unexplained bundles began to appear at the house which, when opened, seemed uninteresting enough although mysterious. They contained two 12-inch grooved iron wheels, two lengths of sewing-machine belting and two large iron clamps. The invention consists in fitting one of the two wheels to the revolving end which protrudes from the wringer of the washing machine and the other to the bar which formerly held the handle of the freezer. These two are connected by a length of the belting; the freezer is held firmly in the corner of the sink by the clamps—and that is all there is to it but turning on the current. No, not quite all, for we have found that the ice must be very fine, but if this precaution is taken, the device works beautifully. It is true that by using the motor we do not save a great amount of time, but the ice cream seems to taste better and it is more fun to watch Mr. Electricity do the work.

\* \* \*

MISS E. F. J., of Ohio, sends the following helpful idea for women who are clever at painting:—

In order to do away with the continual bother of card-table covers, which are always slipping, and never fresh when wanted, I have devised a scheme for my tables which saves all this bother. I decided to use painted tables altogether. One of mine had a felt top which I removed, and for which substituted black Sanitas. Another was already covered with Sanitas which I left, and a third was covered with dark green leatherette. This last I painted a shiny black to match the others. The sides and legs of all the tables I painted blue. It took about three





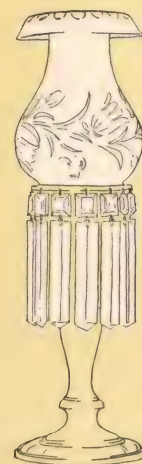
*DURING* the long, bleak evenings of winter, the soft, colorful beauty of a Handel Lamp adds a warm glow of friendly welcome to every room. So skillfully are the rich colors blended that there is a perfect harmony between shade and standard—between lamp and the most thoughtfully selected interior draperies and furnishings.

The true beauty of permanence is wrought into each Handel Lamp. With ordinary care, it will last for a lifetime.

You will find many exquisite designs at the better dealers—one which blends with your decorative plan in every room.

The name "Handel" is on every genuine Handel Lamp. Look for it when you select the lamp for your home or for a distinctive gift. The table lamp illustrated is No. 7026.

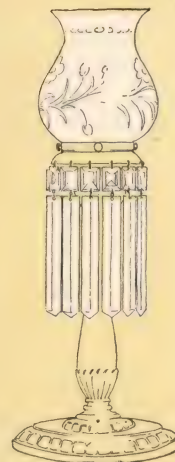
*The newest Handel creations for the living-room are the graceful mantel lamps fashioned after the rarest of Colonial models. Three of the most distinctive designs are illustrated. You may see them at the better dealers.*



Mantel Lamp  
No. 7080



Mantel Lamp  
No. 7082



Mantel Lamp  
No. 6879

# HANDEL *Lamps*





**"Standard"**  
PLUMBING FIXTURES

Standard Sanitary Mfg. Co.  
Pittsburgh



coats of paint to make a good job of it. In one corner of each table I then painted a very gay bunch of flowers in a bold design, and in the opposite corner my monogram. The flowers I copied from some china plates, and they were in rose, purple, green, yellow, and blue. The monogram I made in blue. Designs, of course, may be taken from one's individual cretonnes, wall paper, or from innumerable other sources. The tables are easy to care for; a damp cloth, or a bit of furniture polish keeps them in good condition. The tops seem to be very durable. I have used mine for over a year, and they are still in excellent condition.

\* \* \*

MRS. F. L. M., of Maine, has found a way to brighten up an aged gas-stove, which is worthy of the housekeeper's interest. She says:—

The gas range in the apartment we hired a year or more ago was far from attractive. Neglect and age had not added to its usefulness, and the house-owner would supply no other. Not believing stove blacking to be the solution for its appearance and abominating that glistening black paint suggested by a stove dealer we washed our gas stove first in strong, soapy suds and allowed it to dry. Then we called in a gas man who cleaned the burners of obstructions and adjusted the valves. After we had proved that the stove would work decently well we applied paint such as is used on radiators, silver, in this case, applying two coats. The result was so pleasing, and so helpful in brightening our kitchen that several other people have done theirs over like ours. The gas range gave off very little odor when the heat was turned on, and has only required a little touching up in a year. This is certainly less care than an ordinary cooking range requires.

\* \* \*

MRS. F. L. M. also sends the following clever suggestion which will surely inspire many of us to 'go and do likewise.' The ingenious way in which she acquired a beautiful hatbox is as follows:—

Always admiring the stunning hatboxes from smart shops where hats of exorbitant price are designed, and never having acquired one, I determined to make one for myself. The difficulty of getting a suitable box for a foundation was overcome by finding that our patronage at a store where cheeses are sold in sufficient numbers to make the advent of their boxes a common occurrence, entitled me to put in an application for the next empty, wooden one. However, such boxes may be bought, without doubt, if one is fortunate enough to apply at the store where a large supply is sold.

For a covering for my box I bought cretonne-patterned wall paper and applied it to my box, fitting it carefully and being liberal with a good glue. The edges I finished with a passe-partout binding of silver—gold can be bought as well—and when the glue had dried a coat of orange or white shellac was applied—either will do—and there you are! The dull glow of the shellac but accentuated the colors of the box covering, and made it dustable and more durable. Needless to say, the same sort of treatment was used for the inside of the box and a sachet pad placed in the bottom. The box I have has been so useful, and has attracted so much attention that I have made two of them as special gifts for friends. Mine is deep enough to hold five hats, and has stood in my bedroom for nearly three years, although it looks as good as new at present.

# Good Buildings Deserve Good Hardware



## Your pantry, too, deserves Good Hardware

IT is poor planning to have good hardware on your front door and your casement windows, and nondescript hardware in your pantry and kitchen. Let all the hardware in your home be uniformly *good* hardware—hardware that works—hardware that lasts—hardware that harmonizes with its surroundings. Such hardware is Corbin.

The store that sells Corbin is usually the best hardware store in town. That's the place to go for locks or door checks, for cupboard catches or drawer pulls, for butts and bolts and hooks. Look for the Corbin oval and you'll always be satisfied with your purchase.

Write for illustrated booklet, "Good Buildings Deserve Good Hardware." It is packed full of Good Hardware information.

P. & F. CORBIN SINCE 1849 NEW BRITAIN CONNECTICUT

The American Hardware Corporation, Successor  
New York Chicago Philadelphia

Closets, wardrobes, cupboards, drawers, windows and doors are made convenient and attractive with Good Hardware.





## Use Your Porch the Year 'Round

**M**ERELY for the few short months of summer — and then only on warm, pleasant days — can an old-fashioned open porch afford comfort and enjoyment to your family. At slight additional expense, *AiR-Way Multifold Window Hardware* will

make your porch a delight all the year 'round. Wide open to the cooling breeze in summer — a cozy, sunshiny nook in winter — absolutely weather-tight on unpleasant, stormy days. You actually add another room to the house when you equip your open porch with—



### Multifold Window Hardware

*AiR-Way* equipped windows slide and fold inside, completely out of the way. They are easy to operate — no interference with screens or drapes, and are weather-tight and rattle-proof when closed. *AiR-Way Multifold* windows may be only partially opened, for ventilation, at any point desired.

*AiR-Way* provides the most perfect enclosure for sun rooms and sleeping porches. It also is ideal for bedrooms, living rooms, dining rooms and kitchens. Old-fashioned double-hung windows may easily be replaced with the *AiR-Way Multifold* type.



Don't think of building or remodeling without first investigating the many advantages of *AiR-Way* hardware. Write to-day for your copy of Catalog L-4, which tells all about it.

Most hardware and lumber dealers carry *AiR-Way* hardware in stock. If not, they will order it for you from our nearest branch. Remember, there is no substitute for *AiR-Way*.

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"A Hanger for any Door that Slides."  
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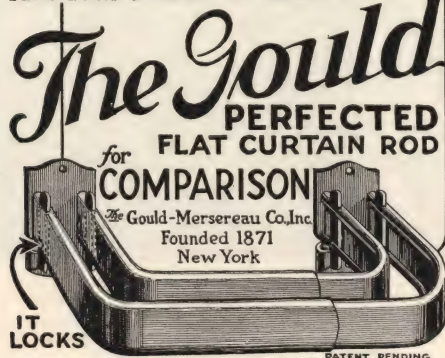
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The Hill Champion Clothes Dryer saves time and labor every week in the year, because it brings all of the 150 feet of line within easy reach from one position. Easily removed when clothes are taken in. Made of the sturdiest materials. Will last a lifetime. Our booklet H will give you complete information.

**HILL CLOTHES DRYER COMPANY**  
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## AMONG OUR CONTRIBUTORS

**B**ERNICE Grout Hackner, who submitted our cover design for this month, in our First Cover Competition, is an artist of La Crosse, Wisconsin. **Edgar W. Anthony** is an architect who last year sent us from Italy several articles on some of the smaller Italian villas. He describes with much sympathy this fine example of an Italian house.

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**Charles S. Keefe** is an architect in New York. His houses are characterized by their delicate and well-studied detail. His house shown in this issue is proof positive that a house need not be unattractive because it is small. **Eleanor Raymond**, who designed the 'Lilliputian Kitchen,' is one of the fast-increasing number of women architects in this country who are proving in a new sense that a woman's place is in the home.

\*\*\*

A person's character is written in the terms of the furnishings of his home, whether he would or no, and some very interesting character sketches are drawn by **Sophie Kerr**, a writer well known to magazine-readers, from deductions made on a recent house-hunt, concerning the owners who, because absent in person, believed themselves safe from observation. **H. E. Woodsend**, an Associate of the Royal Institute of British Architects, is an English architect practising in New York. His very successful reproduction of an old New England kitchen, shown in the photographs, demonstrates the fact that he has thoroughly imbibed the atmosphere of the early American Colonies.

\*\*\*

**Gardner Teall** is a well-known writer on subjects dear to collectors. **Arthur Finch** is one of the editors of the *Pottery & Glass Record*, an English magazine devoted to these arts. Mr. Finch writes us that there is in England at the present time an interesting new development in the use of stained glass for home decoration purposes, a movement which he believes will appeal to art-lovers in America.

\*\*\*

**Herbert Gwynne** is an American architect who is gathering not only architectural data but records of human experience in the highways and byways of the main European countries. A letter received recently, reads: 'I have been traveling leisurely through France and Switzerland and am now proceeding in the same way through Italy and later, through Greece, Turkey, Spain, Portugal, and through France again. I have had such humorous experiences, such as running against the Paris police because I photographed a charming stair belonging to a prison. I got out of this difficulty by the intervention of the head-warder's wife who had been born in the French colony in San Francisco, so my faithful companion, my camera, was returned to me and the uproar ceased with much French saluting and salaaming.' **Robert S. Lemmon** is a practical gardener and is transcribing his experiences.

DECEMBER WILL BE THE CHRISTMAS NUMBER





SUGGESTIONS FOR FURNISHING YOUR LIVING ROOM WILL BE FOUND IN OUR BOOK — "BETTER HOMES"

## Gradual Replacement

Too often the furnishings of a fine home are allowed to become shabby, and the character of the home itself made to suffer, simply because of the mistaken belief that only complete refurnishing can reestablish its distinction.

Happily, that idea is now being widely contradicted by the newer idea of gradual replacement as fostered by KARPEN.

Instead of looking forward to one's "ship coming home," and the heavy expenditure of refurnishing no longer a problem, the modern household budget includes an appropriation for furniture replacement, piece by piece, month by month.

Transformation today is effected gradually, sensibly and without drain on the purse, simply by harmonizing groups selected at different times until a complete and related ensemble is attained.



This nameplate on every piece of Karpen furniture. Look for it.

# A Furnishing Plan

That Fits the Moderate Income — *Perfectly*

That a home of charm, individuality and livable comfort, reflecting that which is best in modern furniture design, is well within the means of the average income is now an accepted fact.

The modern idea tends not to total refurnishing, but to the more sensible *gradual replacement*; the transition from commonplace to accepted good taste and distinction being effected by degrees.

The Karpen booklet — sponsored by one of America's foremost decorators — explains the method in detail, both by word and illustration. A copy may be obtained without charge, simply by using the coupon below.

### The art of harmony in pieces

Charmingly illustrated are a large number of room plans, each portraying *actual* pieces which are available. You select the room of your ideals, then start *piece by piece*, without purse strain, to acquire it.

No heavy expenditure at one time is required — you transform your home space with your income. Soon the entire atmosphere of your "first impression" rooms, your living room, sun room, your entrance hall, will have been changed amazingly. Yet, without your noticing the expense.

We published this book for families who love beautiful furniture, just as we ourselves love it, so as to bring the home ideal within their means.

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In your city there is a Karpen dealer. He will be glad to work with you in meeting your ideas.

He has, too, comprehensive displays of Karpen fine furniture to meet your every requirement. And he will be glad to show them to you without urging you to a purchase.

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Living room of residence at Overbrook, Pa., floored with Ritter Appalachian Parquetry Oak Flooring—block pattern—one of the many designs in which this fine flooring may be laid.



## The Charm that lingers

CENTURIES have proved that flooring of no other material can surpass that made of Oak. But Ritter Appalachian Oak Flooring provides even greater charm and serviceability than is ordinarily expected—a charm that lingers through the passing years.

Fashioned from Appalachian Oak—noted for its beauty—Ritter Flooring may be laid and finished in a variety of patterns and tones to harmonize with any decorative scheme. And yet, considering the high quality of the timber from which it is manufactured and the ease with which it can be laid, this superior flooring costs very little, if any more than ordinary Oak flooring.

The use of Ritter Oak Flooring assures smooth, perfectly matched floors of fine grain and uniform color. When finished they more than meet the most extravagant expectations in floor beauty. No amount of costly decoration can achieve their quiet luxury and character.

When you build that house of yours—no matter how pretentious or how modest it may be—make sure that permanent value is built into it by insisting that your architect or builder specify Ritter Appalachian Oak Flooring—the underfoot woodwork of America's fine homes.

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This valuable booklet telling how Ritter Appalachian Oak Flooring can add to the comfort and beauty of your home will be mailed free to prospective home builders. Your name will bring your copy by return mail.

## PUTTING THE GARDEN TO BED

(Continued from page 500)

autumnal fall of leaves from tree and bush, covering the forest ground to a depth of several inches. But as our gardens are not normally so covered, it behooves us to supplement the age-old process with our own efforts.



PROTECT WITH COLLARS OF TAR PAPER THE TRUNKS OF YOUNG FRUIT TREES FROM NIBBLING MICE

Hardy borders, the roots of newly planted trees and shrubs, the strawberry patch and house foundation plantings—these are the chief places that need our help. Cover them with the dead leaves raked from the lawn, with straw, or, if you can get it, old barnyard manure intermixed with dead leaves. If the covering material is light enough for there to be any chance of its blowing away, lay dead branches over it or cover with wire netting. In the case of large shrub masses it may be simpler to surround them with a netting fence a foot or so high and bank the leaves inside.

Of this you must be careful, though: always remove the mulch as soon as top growth starts in the spring. Otherwise the little shoots thrusting up through the ground may attain too great size without sufficient hardiness, so that the sudden exposure to sharp nights, after living so long in the protection of the mulch, may set them back severely.

Two other types of winter protection are worthy of attention, although they are in the nature of overcoats rather than bedclothes. These are covers to protect the upper growth of various shrubs that are subject to injury by cold weather.

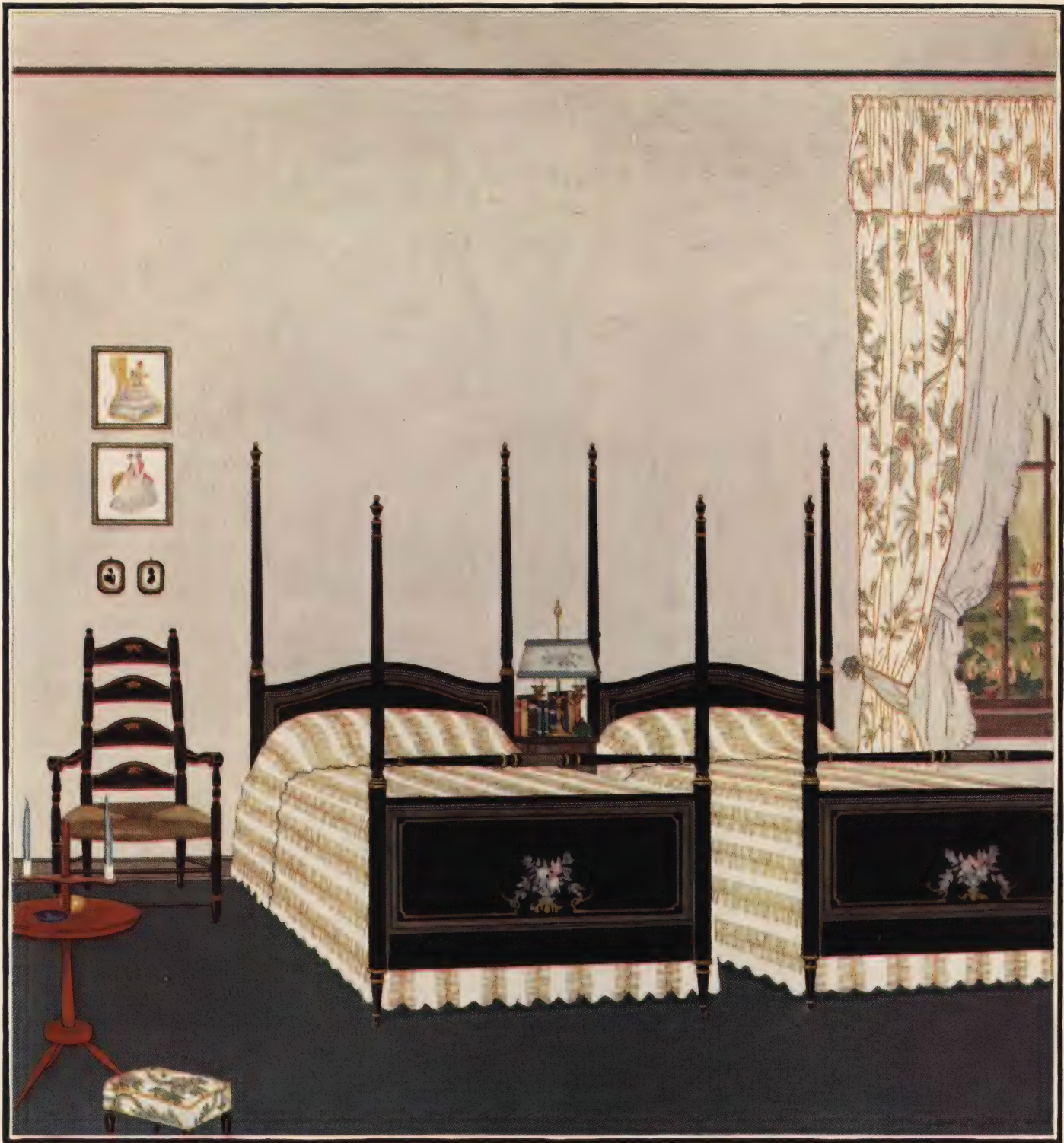
Tender roses, for example, will stand considerably more severe weather if tall, clean straw is stacked and tied upright around them. The covering should extend from the ground line to the top twigs and be, when tied with twine belts in several places, at least a couple of inches thick on all sides.

Box bushes, too, in latitudes north of New York City, will be safer if covered with burlap sacking than if they are left fully exposed. Oddly enough, it is the winter sun as much as the cold that harms many of the less hardy shrubs and small trees, for, warming their southern sides unduly during some thaw, it may start a premature sap flow which will later freeze and injure the twigs or evergreen foliage.

(Continued on page 554)

# RITTER APPALACHIAN OAK FLOORING





LIFETIME FURNITURE is created only when masterly design and finished craftsmanship are able to work together to supply for comfort and utility a fitting outward form of character and expressive beauty.

Adapting the fine proportions of historic styles to the tastes and living conditions of today, Simmons beds outwit fashion's changes by charm of design as easily as they defy wear by the enduring quality of their materials and finishes.

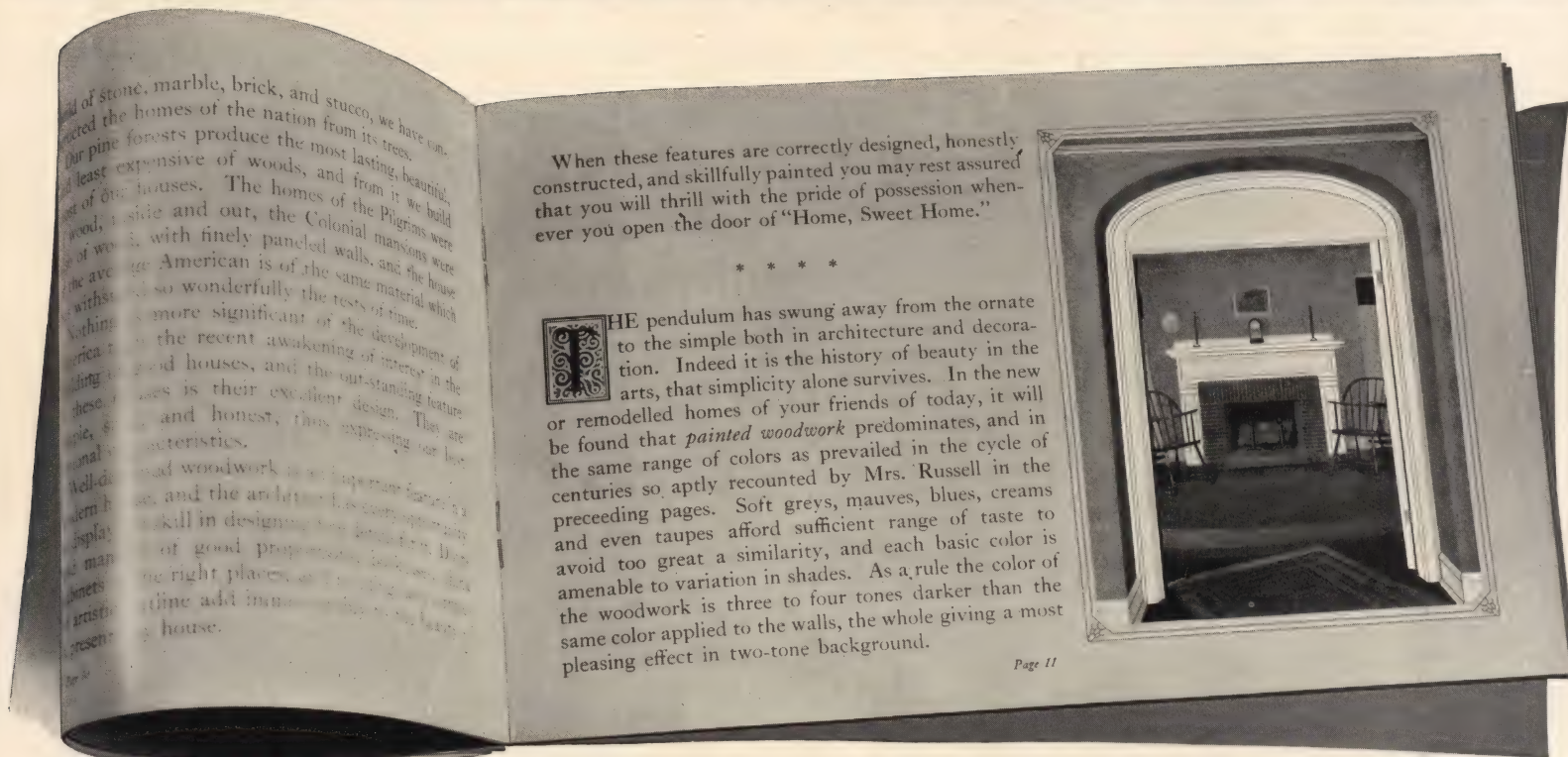
In their wide range of styles, types and prices, they are matched by Simmons mattresses and springs, thus providing sleep units of lasting value and luxurious comfort.

American colonial charm is here united with the modern feeling for space and color. The curtains are of flowered chintz, with under-curtains of dotted swiss or net. Crinkled crepe bed covers. Rug is linen, wool terry or ingrain. New England candle table, ladder-back chair and colonial lamp. The four-poster beds are by Simmons, the Alden design, in dull ebony with panel borders in stippled gold and antique gold bands on posts. Supplied also in walnut or bronzed mahogany, warm ivory and colors. Nine similar interesting schemes of chamber decoration may be had by writing for "Restful Bedrooms" to The Simmons Company, 1347 S. Michigan Avenue, Chicago. In Canada, address Simmons Limited, 400 St. Ambrose Street, Montreal.

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Beds · Mattresses · Springs  
BUILT FOR SLEEP



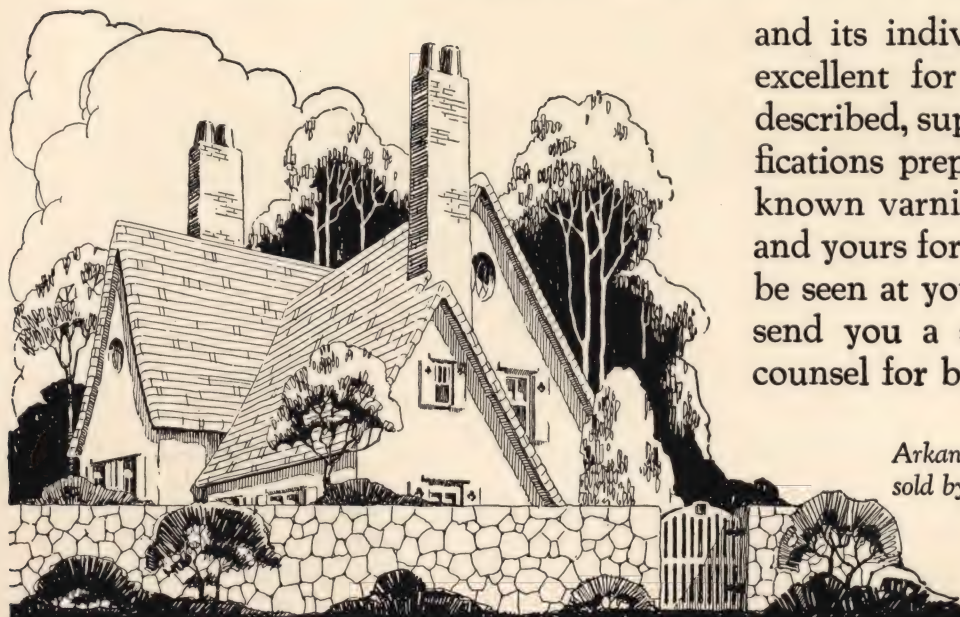
# *This* BOOK is for HOMELOVERS



who prefer painted woodwork. Centur-  
ies ago, painted woodwork was used in  
homes of the Roman and Italian aris-  
tocracy. Its revival today is but another  
example of simple beauty displacing the  
fussy and ornate.

Interesting indeed is the romantic story  
of painted woodwork as told in this  
book and—on the practical side—the  
method by which this beautiful trim  
may be had without the use of rare  
and expensive woods.

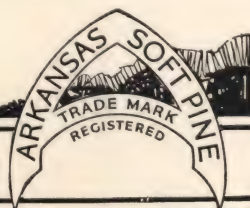
## ARKANSAS SOFT PINE *Satin-Like Interior Trim*



and its individual merits as the wood par-  
excellents for painted finish are also fully  
described, supplemented with accurate speci-  
fications prepared for us by one of the best  
known varnish makers. A valuable book!—  
and yours for the asking. Finished panels may  
be seen at your local lumber dealer's, or we'll  
send you a small set on request. Reliable  
counsel for builders. How can we help you?

Arkansas Soft Pine is trade-marked and  
sold by local dealers east of the Rockies

ARKANSAS SOFT PINE BUREAU ~ 111 Boyle Building, Little Rock, Arkansas





## A SUCCESSFUL ADAPTATION OF THE EARLY ITALIAN STYLE

(Continued from page 460)

but all of these objects fit in unusually well and seem to take their tone from the fine expanses of plain wall surfaces.

Perhaps the most interesting view of all is that of the little balcony over the lower end — the simplest kind of a composition with beams and plaster and an old wrought-iron railing. Note, too, how the door at the right, with its deep reveal, emphasizes the thickness of the wall and the sturdy Italian type of construction. In this room, the floor is of wide boards of oak, stained a rich brown. A wooden floor is usually more appropriate than one of stone or of tile in a living-room of this sort.

The bedrooms are done in a modified Italian style with plaster walls and painted furniture. We have found that in this house there are a few rooms of large scale in order to achieve certain effects which can only be obtained that way. Other rooms, as, for example, the bed-chambers, are smaller than one would generally find in a typical *palazzo* of the Italian Renaissance, in order to meet more naturally our modern requirements. For instance, one of the famous bedrooms in the Palazzo Davanzati at Florence is probably twenty-five feet square. There is a huge bed raised upon a dais occupying a central position, and the comparatively small amount of furniture, consisting of chests and a few chairs, is placed against the walls. Such an arrangement, although interesting and typically Italian, is hardly suited to our needs to-day, and, in general, it may be said that it is not well to follow Early Italian precedents too closely in the case of the more intimate parts of the house, such as the bedrooms, or the service arrangements. These photographs of a modern American city residence should at least give one an idea of some of the infinite possibilities of the Italian style when it is intelligently adapted to our requirements and not slavishly copied.

## THE CANDLESTICK YESTERDAY AND TO-DAY

(Continued from page 463)

Candlesticks, among other things, appeared in more generous quantity and we find an entirely new shape making its bow to the public. The famous Queen Anne candlestick was no doubt largely responsible for its origin to the similar famous baluster shape which appeared in so much of the furniture of that and preceding reigns. It was much like some of our modern ones with the exception that the top was made like the early ecclesiastical sticks with the pricket on which the candle was firmly imbedded.

It is interesting, in reading the old records of the time, to discover how rapidly the common people were coming up in the world and how the pewter was being discarded for the more valuable metal whenever and wherever possible. And this probably accounts for the fact



## JOHNSON'S Paste - Liquid - Powdered POLISHING WAX

You can give every room in your home that delightful air of immaculate cleanliness by using Johnson's Polishing Wax occasionally on your furniture, woodwork, floors and linoleum. It imparts a beautiful hard, dry, glass-like polish which will not show finger prints or collect dust and lint. Johnson's Wax cleans, polishes, preserves and protects — all in one operation.

### \$4.35 Floor Polishing Outfit for \$3.50

With this outfit (consisting of a \$3.50 Weighted Brush *with Wax Applying Attachment* and a 1 lb. (85c) can of Johnson's Polishing Wax) you can easily keep your floors and linoleum like new. The Johnson Brush is a welcome back-saver — answering a three fold purpose. It *spreads* the wax evenly, *polishes* the wax easily and is an *ideal floor duster*. This Special Offer is good through dealers — or send \$3.50 direct to us. (Price \$4.00 West of the Rockies.)

## Are You Building?

If so — you should have our book on Wood Finishing and Home Beautifying. It tells just what materials to use and how to apply them. Includes color card — gives covering capacities, etc. Use Coupon Below. *Our Individual Advice Department* will give a prompt and expert answer to all questions on interior wood finishing — without cost or obligation.

## FREE—Book on Home Beautifying

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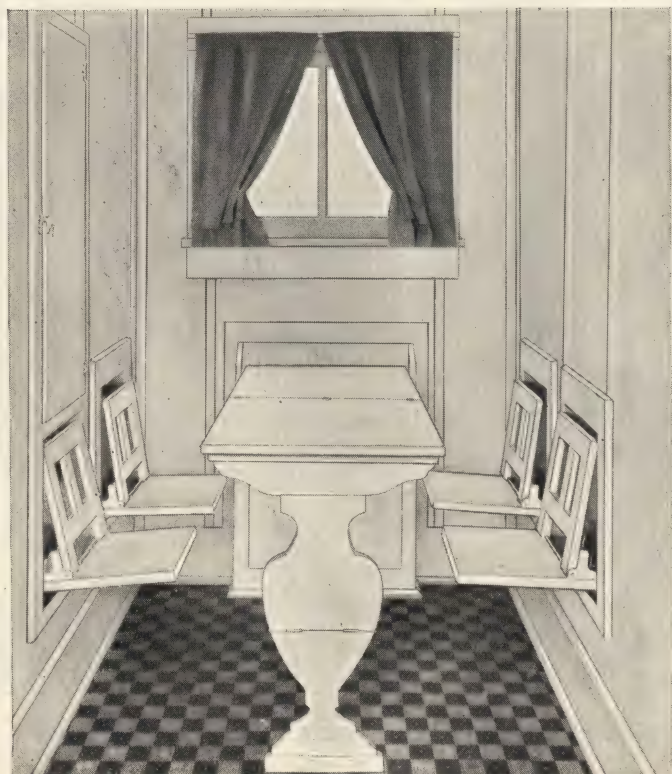
City and State.....





# KITCHEN MAID

## STANDARD KITCHEN UNITS



THE PULMANOOK

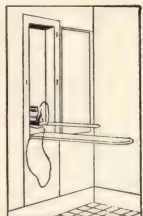
### Give your kitchen Pullman Car Compactness

Four people can eat in comfort in this Pulmanook—and then the table and seats fold into the walls, and the space can be used for other things all day. It's the style for modern homes.

Each piece is a gem of mechanical accuracy—built by experienced cabinet makers, the builders of the famous Kitchen Maid cabinet. You can install these units and other Kitchen Maid units for no more than the cost of old-fashioned cupboards. You can have an ironing board which folds into the wall—a closet for brooms—additional cupboards

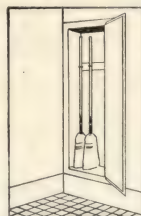
and dish closets to group around a Kitchen Maid cabinet.

Put your kitchen walls to work and make your kitchen more modern. These units increase the selling or renting value of residence property—they make your home a better place to live in. You can get units for a new kitchen or your present one. Send for the facts in a twelve-page booklet.



The "Disappearing Ironing Board" folds into the wall and takes no space when not in use. Can be installed in new or old homes.

WASMUTH-ENDICOTT COMPANY  
111 Snowden Street      Andrews, Indiana



The Broom Closet can be built in the wall, set in a corner, or grouped with the Kitchen Maid cabinet.

"LET THE KITCHEN MAID BE YOUR KITCHEN AID"

# KITCHEN MAID

## STANDARD UNIT SYSTEMS

that by the time of George II, practically every family of substance numbered among its choicest possessions at least several pieces of fine silver. There was no question then of the cheap and shoddy masquerading under the guise of fineness and worth. Punishment too ugly for description safeguarded the public with perfect adequacy. People bought for posterity. Pride of family and substantiality were elements to be considered in a time when everything was catalogued and inventoried and each article of household use a valued, treasured object by which was 'set much store.'

The purchaser of to-day should, however, proceed with caution when presented with 'Queen Anne' candlesticks. They *may be* Queen Anne, but the chances are exceedingly strong that they are a matter of Queen Anne inspiration rather than Queen Anne production. In addition to their none too generous use, the melting-down of much of the silver of the day, due to the exigencies of the Royal Mint, much curtailed the number extant and makes the acquisition of a real one an exceedingly remote possibility for the ordinary purse or person. It was not until a little later that candlesticks began to multiply in such profusion that there is great likelihood of their having been passed on down to us. The Corinthian candlestick of pre-Revolutionary days—a Georgian production—is much more likely to be 'real,' though its fluted column, square base, and cup-shaped Corinthian capital have been the target for many a spurious reproduction.

I have found in my investigations some very lovely and exquisite models, frankly modern, based upon these types, but which make no attempt at presuming either upon being absolutely accurate reproductions nor 'antiques.' They have a beauty of surface, and a dignity and richness of design that make them most truly works of art and fine craft. For myself, the doubtful antique has no lure or charm as compared with the thing which is in itself a thing of beauty and which I know is also exactly what it is represented to be in both quality and value. And I confess to frank surprise and pleasure at the quality and design of some of the best work in period reproductions being made by our foremost American silversmiths at the present time. Their trade is to them more than a trade. It is a craft of the highest traditions and their creations well worthy of our fuller knowledge and appreciation.

However, to return to our historical story. The Adam Brothers brought a new note. Astonishingly ugly for the most part—too heavy and not at all pleasing in proportion. Square bases and shaped shafts ornamented with heavy swags, none too gracefully disposed. Some of the modern sticks which make no pretence of being genuine Adam, but which do, nevertheless, carry the spirit and characteristics of the Adam decorations at their best, are beautifully proportioned in just, elegant, and graceful design. They are really much more satisfactory from the standpoint of real pleasure and enjoyment than are many of the originals—this, of course, entirely aside from





*Residence of Mr. George B. Kennerdell, Cleveland Heights, Ohio. Mr. Charles R. Greco, Cleveland and Boston, Architect.*



OUT of the lights and shadows of your cheery open fire this winter, there will gradually materialize your dreams and hopes for the new home-that-is-to-be. As these take form in your own sketches, and later in your Architect's plans and drawings, let this thought take form, too: that White Stucco is the *real* element through which your cherished ideals will find their best expression. Beauty, permanence, harmony with surroundings, resistance to cold, heat and dampness—where else *could* you find a material so attractive when new, so *increasingly* lovely with the years?

Counsel now with your Architect. Send us your name and his, and we will forward copies of the Medusa Book to each of you, with our compliments.

THE SANDUSKY CEMENT COMPANY, *Cleveland*

*We are sole manufacturers of Waterproofed White Cement*

# MEDUSA WHITE CEMENT

{ WATERPROOFED }





# And This Is What They Did!

*Aurora stands 17 inches high, with shade 11½ inches in diameter. Base and cap cast in solid Medallium and shaft of seamless brass, finished in antique gold bronze with adjustable parchment shade in tones of rich brown and gold over ivory; inside of shade old rose to give mellow light.*



*Equipped with push-button socket, 2-piece plug, six feet of cord. A masterpiece of Greek simplicity and balance. Not a thing could be added or taken away without marring the general effect. Not the sixty-fourth of an inch difference could be made in the dimension of any moulding without hurt.*

**W**EARIED with the everlasting procession of "popular sellers," as the lamp salesmen call them — lamps designed in the drafting departments of large factories with no other idea than to make enough different styles to "fill out a line" — nearly always poorly proportioned, and often with colors so predominating that all the other furnishings of a room are thrown out of harmony by them — out of patience with all this, the Decorative Arts League persuaded a group of three talented artists to lay aside their other work for a time and try what could be done in designing a lamp that would be useful and at the same time a work of real art.

One was a famous architect, John Muller, versed in the practical requirements and limitations of interior decorating; one a painter and genius in color effects, Andrew Popoff; and one, Olga Popoff-Muller, a brilliant sculptress of international reputation.

They started out one Saturday to make a day's light work of it, but ended by spending more than two full weeks before they had what they wanted. For the task proved not so easy, and the more perplexing it became, the more these three put their hearts into it.

It was no trick at all to make a design that was beautiful — but the first beautiful designs did not work out as practicable, useful lamps.

When a design both beautiful and practicable was created it was found to fit in harmoniously with only a certain style of room furnishings — and one of the League's aims was to have a lamp that would harmonize with all styles.

So drawing after drawing and model after model of each different part was made, studied, criticised and done over again. One style of ornamentation after another was tried, modified and abandoned. Complete lamps, equipped even to cord and electric bulb, were made after the different variations in design, and set lighted in typical home surroundings, to be studied.

At last one day a model embodying the latest variations was completed and lighted. There was no studying, no pause — each of the three knew instantly that at last their ambition had borne fruit. Its perfectness could be felt.

**AURORA \$3.95**

Every dimension, every contour, every line, every value, at last harmonized in one perfect whole. The slender shaft, after having been changed a score of times, sometimes less than the sixty-fourth of an inch, now at last seemed to have grown out of the base instead of having been put there and the shade to have opened out of the shaft some dewy summer morning, like a bit of luxuriant foliage on a slender stalk.

And that is Aurora.

## Why Only \$3.95

In the exclusive shops along Fifth Avenue in New York, or Michigan Boulevard in Chicago, lamps nearly as artistic as Aurora may often be found — but priced at \$10, \$15, \$20, according to the policy of the shop or whim of the artist-designer. In ordinary stores lamps may be found as low in price as Aurora — but their designs will be seen to have been "turned out" as wholesale instead of having been individually created by an artist.

### The League Idea

The Decorative Arts League is able to offer its members, and a few times a year to new friends through public advertising, the finest of art at the lowest of prices because of its simpler, less extravagant methods.

With a corresponding membership embracing a few discriminating lovers of beautiful things in each community it can learn quickly how many of a given article will certainly be taken. Compensation for the artists who create the designs and the craftsmen who execute them, and the League's cost of handling is then divided among

that number of sales to determine the original selling price to members. Sometimes this price proves, in actual practice, to have been too low, and then the offer is withdrawn. But if satisfactory, it is extended for a time to outsiders, to bring more discerning buyers into acquaintanceship with the League and its methods.

### Strictly on Approval

But always the League's offerings are strictly subject to the buyer's satisfaction. Any article ordered, if not perfectly in accord with the buyer's individual taste when received, may be returned and all money will be refunded.

So it is with Aurora. You pay the postman upon its receipt \$3.95 plus the postage, but the full amount will be refunded if in five days you are not satisfied.

Sign and mail the coupon and let this be a demonstration of all that the League and its methods may be made to mean to you. Perhaps you may never get another opportunity to accept this offer, so act now.

**DECORATIVE ARTS LEAGUE**  
Gallery at 505 Fifth Avenue • New York, N. Y.

**Y**OU may enter my name as a "Corresponding Member" of the Decorative Arts League, it being distinctly understood that such membership is to cost me nothing, either now or later, and it is to entail no obligation of any kind. It simply registers me as one interested in hearing of really artistic new things for home decoration and use.

You may send me, at the members' special price, an Aurora Lamp, and I will pay postman \$3.95 plus postage, when delivered. If not satisfactory I can return lamp within five days of receipt and you are to refund my money in full.

Signed.....

Address.....

City..... State.....

H. B. 5

the antiquarian interest and the joy of the collector.

The genuinely lovely candlestick in silver is such a beautiful thing — and this apart from the considerations of its charming illuminating qualities. The very color of the metal, the exquisiteness of its surface, the fascination of the play of light, shadow, and colors in the sensitiveness of its reflecting quality — where can it be duplicated? Please remember, I am referring to *real* silver, in fine craftsmanship, and lovely quality and *not* to the shiny, tawdry thinness of the little two-cent affairs that altogether too often greet us blatantly from the counters of the 'get 'em over quick' stores. There is a charm of fitness about the real candlestick, particularly when it is on the table. The other silver seems to call for it, needs its echo, emphasis, and support. Fancy, perhaps, but I doubt it. It *fits*.

In selecting the candlestick, there are a number of points that are exceedingly useful to carry in mind. As in the case of furniture, certain modes of construction make for wear and worth. There are others which, although on the surface seem fairly good, are not worth while. In the first place, the well-made candlestick is supported within so as to furnish the required stability and firmness necessary to carry with ease the weight of the candle. In the second place, in the best grade of work, the shaft is made separate from base, cup and nozzle — each one, in fact, is constructed as a separate piece — for only so can the metal be properly manipulated to produce fineness of shape and contour and provide the right surface for decoration. Joinings, in this quality of work, are made with silver solder and like the fine joints in furniture will not come apart or crack even under great provocation of heat and hard usage. The cheap seamed candlestick bears no such guaranty as this and the thinness of its surface spun over a wooden core all too often breaks and peels to the sorrow of the unsuspecting housewife. When either giving or buying a candlestick, like everything else, it pays to look for and buy good construction. Even if it costs more in the beginning, we have something in the end, which cannot be said for the cheap article in silver any more than for the cheap, poorly made davenport whose springs give out under the constant use and wear of the family in the general living-room. Ask for solid silver. Be sure it is good grade; feel the candlestick and see if it is properly weighted; avoid the little light thin ones, and make sure that the parts are made in pieces without thin seams done in ordinary solder.

But the construction is only one thing to look for in the candlestick. There are its lines, and 'looks.' And the working of the silver properly in proper construction has much to do with this; for it gives the craftsman opportunity to shape and mould it with loving care. It is of necessity the finely made piece that allows of the subtle refinement of contour, beauty in the smaller proportions, all of which count for so much in the ensemble, and also in the character of the ornamental work.

Proportion is the most important quality to look for, aside from this construction element. The base must be sturdy enough



# AEOLIAN-VOCALION



*Aeolian-Vocalion (Florentine). The technique of the Italian master craftsmen well exemplified. Walnut, with polychrome band decoration*

Portfolio illustrating Aeolian-Vocalions executed by Wm. Baumgarten & Co., Inc., Charles of London, Tiffany Studios, D. S. Hess & Co., H. F. Huber & Co., W. & J. Sloane, Wm. Pierre Stymus, Jr., Inc., and The Aeolian Studios, furnished upon request.

Prices from \$150 upward. Representatives in all leading cities.

*Aeolian-Vocalion (Jacobean). Characteristic of later Jacobean Models. The Maltese Cross is used in the door panels*

Address, Department E.



*Aeolian-Vocalion (early Georgian Period). The cabinet is decorated with silver leaf, lacquered, the base is hand-carved and finished in English silver gilt, glazed.*

*By Wm. Baumgarten & Co., Inc., New York*

THE AEOLIAN COMPANY

AEOLIAN HALL - NEW YORK

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MADRID

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56 is just a number—58 is just a number—but 57 means good things to eat

Here are Heinz 57 Varieties. *How many do you know?*

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| 1 Heinz Baked Beans with Pork and Tomato Sauce                           | 13 Heinz Fig Pudding               | 28 Heinz Dill Pickles                  | 43 Heinz Worcestershire Sauce    |
| 2 Heinz Baked Beans without Tomato Sauce, with Pork— <i>Boston Style</i> | 14 Heinz Cherry Preserves          | 29 Heinz Sweet Midget Gherkins         | 44 Heinz Chili Sauce             |
| 3 Heinz Baked Beans in Tomato Sauce without Meat— <i>Vegetarian</i>      | 15 Heinz Red Raspberry Preserves   | 30 Heinz Preserved Sweet Gherkins      | 45 Heinz Beefsteak Sauce         |
| 4 Heinz Baked Red Kidney Beans   | 16 Heinz Peach Preserves           | 31 Heinz Preserved Sweet Mixed Pickles | 46 Heinz Red Pepper Sauce        |
| 5 Heinz Peanut Butter  | 17 Heinz Damson Plum Preserves     | 32 Heinz Sour Spiced Gherkins          | 47 Heinz Green Pepper Sauce      |
| 6 Heinz Cream of Tomato Soup   | 18 Heinz Strawberry Preserves      | 33 Heinz Sour Midget Gherkins          | 48 Heinz Tomato Ketchup          |
| 7 Heinz Cream of Pea Soup  | 19 Heinz Pineapple Preserves       | 34 Heinz Sour Mixed Pickles            | 49 Heinz Prepared Mustard        |
| 8 Heinz Cream of Celery Soup   | 20 Heinz Black Raspberry Preserves | 35 Heinz Chow Chow Pickle              | 50 Heinz India Relish            |
| 9 Heinz Cooked Spaghetti   | 21 Heinz Blackberry Preserves      | 36 Heinz Sweet Mustard Pickle          | 51 Heinz Evaporated Horse-Radish |
| 10 Heinz Cooked Macaroni   | 22 Heinz Apple Butter              | 37 Heinz Queen Olives                  | 52 Heinz Salad Dressing          |
| 11 Heinz Mince Meat  | 23 Heinz Crab-apple Jelly          | 38 Heinz Manzanilla Olives             | 53 Heinz Mayonnaise              |
| 12 Heinz Plum Pudding  | 24 Heinz Currant Jelly             | 39 Heinz Stuffed Olives                | 54 Heinz Pure Malt Vinegar       |
|  | 25 Heinz Grape Jelly               | 40 Heinz Ripe Olives                   | 55 Heinz Pure Cider Vinegar      |
|  | 26 Heinz Quince Jelly              | 41 Heinz Pure Olive Oil                | 56 Heinz Distilled White Vinegar |
|  | 27 Heinz Apple Jelly               | 42 Heinz Sour Pickled Onions           | 57 Heinz Tarragon Vinegar        |

If you know only 4 or 5, you can be assured that the other 53 or 52 are just as good. If your grocer does not have the ones you want, please write us.

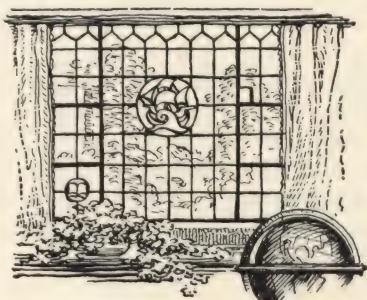
H. J. HEINZ COMPANY, *Pittsburgh, Pa.*



to give an absolute feeling of solidity in contrast to the height of the shaft. The shaft in turn must be long enough to support the candles with a fine springing-up-reaching feeling. One need not be an expert to tell the difference. The candlestick either feels right and springs easily and naturally from the ground in unbroken line, or it breaks and bumps and halts in most obvious discomfort. There's one more point about the proportion—not quite so easy to see—but nevertheless often one of its most delightful qualities. Properly proportioned the taper of the shaft may give the keenest of delight. Let the curve be not too fat nor too obvious; then we get a constantly increasing measure of enjoyment out of it. It piques us and enchants us with its subtlety and charm.

Another point of caution in buying the candlestick—the joining of cup and shaft. Don't let the cup look 'cut off.' The break may well be quite marked, but let it be comfortably so, with ease of both line and proportion. It is a natural point of emphasis in construction and well deserves sharp change of contour though it should never appear over-attenuated.

The decoration itself may be either simple or ornate. Both are equally in good taste. Choose only so that the decoration fits your other silverware and the general type of your furnishings, and you will be safe. Avoid the overdecorated piece where the decoration is thrown on promiscuously and quite regardless of the shapes of the surfaces on which it is placed. There are a few natural points of enrichment—the base, the up-and-down of the shaft, the shoulder of the shaft where the curve changes and makes a natural stopping-place for the eye, and the terminal cup with its reach-out and flare. It is easy to distinguish between the good and the bad, for the good decoration slips inconspicuously and pleasantly into the total effect never breaking or halting the sway, grace, and movement of the whole line composition. It fits in with just enough of a note of accent and spice to add richness and entertainment. In the more highly ornamented types, there is also a fascinating play of light and shape in the modeling of the decoration which follows the contour and forms a genuine richness of surface quite lovely and in perfect harmony. It's a fascinating subject and there are some lovely things in the market which we as Americans may well be proud of. The Old World produced nothing better.



# ROPER

Every Roper Gas Range is inspected by a woman

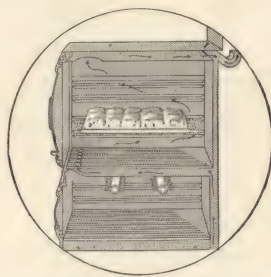


before it is certified by the Roper quality mark—the Roper purple line.



ROPER CHEERFUL KITCHENS MAKE HAPPY HOMES

## Significant



THE ROPER VENTILATED OVEN in connection with the Roper Oven Control insures the perfection of care-free cooking.

of Roper leadership is the class of homes in which Roper ranges are found. For 38 years Roper appreciation has steadily increased among those who know the art of living well. Whether one delights in the exercise of her own culinary skill or takes pride in the capability of her cook, the conveniences and beauty of the Roper prove a revelation.

*Roper Gas Ranges*—the quality ranges of America—are priced from \$35 to \$300, everywhere. The Roper Recipe of tested recipes—the modern indexed cooking aid, will be sent on receipt of 35 cents.

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# ROPER

TRADE MARK  
GEO. D. ROPER CO. INC. MADE IN CANADA

## GAS RANGES

(formerly ECLIPSE)

BE SURE THE ROPER PURPLE LINE AND THE ROPER OVEN CONTROL ARE ON THE GAS RANGE YOU BUY  
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Residence of Theo. Schmitt  
Clifton Park  
Lakewood, Ohio



## It Gives a New Beauty to Stucco

**B**AY STATE Brick and Cement Coating lends a beauty to stucco that is striking. Dull gray walls stand forth as if transformed. Weathered and drab concrete assumes a new life.

A new life in fact, as well as in appearance. For Bay State Brick and Cement Coating is absolutely moisture-proof. It creeps into the pores of stucco or cement, hardens and waterproofs the wall. It makes walls proof against all weather. Neither dampness nor driving rain can seep through a coating of Bay State.

Bay State Brick and Cement Coating is made in a large range of beautiful tints and in pure, rich white.

Send for the new Bay State booklet No. 3, which shows many actual photographs of beautiful Bay State coated houses. And let us send you samples of white and tints. Write us to-day.



WADSWORTH, HOWLAND & CO., Inc.  
BOSTON  
New York Philadelphia

# BAY STATE

Brick and Cement Coating

## DECORATIVE PLASTER AND ITS USE

(Continued from page 466)

play of values which was required. At any rate, the day of pargeting in its fresh and pristine forms was over, and although during the later eighteenth century, when the comparatively flat architectural and decorative forms introduced by the Adam brothers came into vogue, the use of relief upon walls and ceilings was still followed, the ornament was not pargeting, or indeed generally plaster in any sense, but what we know as 'compo.'

Decorative plaster of the type here discussed is being made use of in America to-day chiefly in connection with interiors which are carried out in accordance with the Tudor or the Stuart styles, and architects and interior decorators have found that its use bestows period character which scarcely anything else can supply; moreover, its use is not of prohibitive cost, and in fact the cost is usually out of all proportion to the strong Stuart or Tudor character which it adds. Modern manufacturers of decorative plaster approach the problem of its making much as did the British craftsmen of the sixteenth and seventeenth centuries, with the difference that to-day considerable stress is laid upon the matter of quantity production, which of course greatly reduces its cost. The modern makers of such plaster have made a careful study or survey of old work still existing in Italy, and particularly in England and Scotland, and are basing their work very largely upon historical precedent. As was the case during the earlier periods, this decoration is often modeled *in situ*, but even then certain of the more important parts were cast and merely applied to the space to be decorated, or else use was made of the process known (and still known) as 'squeezing' which means filling a mould with the soft or semi-soft plaster which has already been allowed to attain more or less 'set,' coating the surfaces of the plaster upon the wrong side with an adhesive plaster of Paris, and then applying the mould so filled to the frieze or ceiling and bracing it into place until the 'set' has been completed when the mould is removed, leaving the design in relief firmly fixed into place.

But the ordinary use of this form of ornament is much simpler, for the forms of quantity production already alluded to provide for the casting of plaster suitably mixed in panels or sections which experience has proved to be most convenient and for the fixing of these sections into place, the joints or seams being easily plastered over so they become invisible. Catalogues issued by the firms which manufacture such plaster illustrate the patterns which are carried and give the dimensions of the panels, sections, or 'repeats,' so that deciding upon the quantity of material necessary for a ceiling or a frieze, when such plaster is to be used, becomes merely a matter of computation, and so large and varied is the assortment of patterns carried in stock or easily supplied that it is generally possible to choose one which will be found appropriate.

While such plaster or 'pargeting' is to-day used chiefly as an interior decoration, there are





## Corrosion — the active enemy within your pipe

THE passengers on deck know only that the steady throb of the big liner's heart has suddenly ceased. A steward ventures the information: "Something gone wrong in the engine room, I fancy, sir."

But the captain, fuming on the bridge, and the chief engineer, directing repairs below, are using sailor language concerning pipes that spring leaks in mid-ocean.

At this moment corrosion is probably working away on the pipes in *your* factory, your cellar, or behind the plastered walls of your home. Starting as a spot of rust, this deadly enemy is slowly gnawing through the pipe. You can't see it. Corrosion works mostly from the *inside*.

But some day those pipes will begin to leak. It *may* mean nothing more serious than considerable annoyance and a repair bill. Should the leak start at night, however, it may cause serious damage to valuable goods, costly decorations and furnishings or expensive machinery.



IF an annual "corrosion tax" paid by manufacturers and home owners in the United States is ever figured up, the bill will amount to millions.

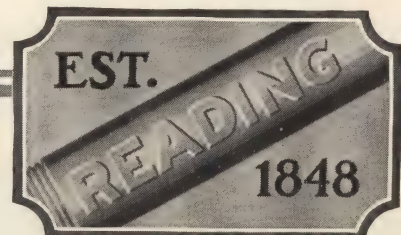
It is only prudent, next time you build or repair, to consider Reading Genuine Wrought Iron Pipe—the pipe which offers two to three times greater resistance to corrosion than does steel pipe. The pipe which costs per year of service one-half to one-third the price of steel.

Our interesting booklet—"The Ultimate Cost"—will be mailed upon request.

# READING

GUARANTEED GENUINE

# WROUGHT IRON PIPE



"Reading"  
on Every  
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READING IRON COMPANY  
READING, PA.

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some few instances in America where it has been used for exterior adornment. As has already been said, plaster is readily applied upon brick walls, so the exterior use of pargeting might be regarded merely as a highly decorative form of exterior stucco, which is in use almost everywhere. Few forms of exterior ornament give an appearance which is more striking and distinctive, and when carried out with taste in choice of a design, and with skill in the execution of the work, it is likely to be successful, particularly in connection with grouped casement windows filled with leaded glass which are themselves identified with the English periods during which pargeting saw its widest and most effective use.

## OTHER PEOPLE'S HOUSES

*(Continued from page 472)*

serving-table in the dining-room, that haunts my fairest dreams.

In the next house I visited there was potential tragedy. The establishment of a successful dressmaking firm, the first floor opened wide and airy and gracious, with good floors and tall windows, marble mantels and open grates. It had the makings of a beautiful home. I went downstairs to the kitchen and out into the back yard. (A good back yard that could be made into a tiny city garden was one of my insistencies.) Looking up at the house I beheld an iron fire-escape, decrepit and tottering, eaten with red rust, the handrail and some of the steps broken out completely here and there.

'We are obliged to have one for business reasons,' said the woman who was showing me around.

Presently I went upstairs. Locked in a room on the top floor — it was a four-story house — there were no less than twenty work-girls, busy at their sewing. In case of a fire that broken iron ladder was their sole hope of escape for the way to the roof was in a barred closet of which the key, so they told me, was lost. Criminal carelessness — a perfect death-trap and nothing less, for the ladder would have crashed with the weight of the first terrified foot. The house itself so frankly fine below, was, by human greed, turned into the basest, most cruel of hypocrites.

But if I found tragedy, so likewise did I find comedy. There was a house, one of those funny little twelve-footers with which the East Side is dotted, where the maid admitted me and then looked past me to the street with affected intensity.

'Only wanted to see if our car had come,' she said, with apologetic pride, 'My madame has been waiting for it — them garrige people are so behindhand.'

Her tone implied a Rolls-Royce at the least. I glanced out and beheld a rickety asthmatic flivver wabbling uncertainly to the curb. The maid surveyed it with the satisfaction of one who has established the family's status among the aristocracy, and having announced loudly to an invisible personage, 'Madame, the





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“Hartford-Saxony” rugs are made in twenty-seven stock sizes, from 22½ in. by 36 in. to 11 ft. 3 in. by 24 ft., and special sizes can be made to order.

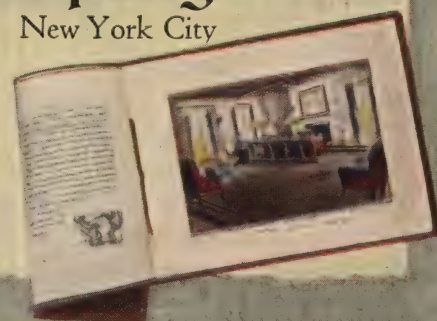
Most reputable dealers carry “Hartford-Saxony” rugs. If you have any difficulty in procuring them, write to us. We will see that you are supplied by the dealer nearest your home, who does carry them.

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*This booklet will be sent free, on request, but as this offer is being read by nearly a million people, if you are to have a copy, it will be necessary to write at once.*





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Furthermore, these modern, sanitary rugs cling tight to the floor without any kind of fastening—never ruffle at the edges or corners.

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*The rug illustrated is made only in the five large sizes. The small rugs are made in other designs to harmonize with it.*

1½ ft. x 3 ft. \$ .60	3 ft. x 4½ ft. \$1.95
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*Owing to freight rates, prices in the South and west of the Mississippi are higher than those quoted.*

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RUGS



motor's waiting,' at last deigned to attend to me and my errand.

The stairs were very steep and very narrow, but she walked as one treading castle halls. She flung open door after door with an air, naming them magnificently: 'Master Robert's sleeping-room.' 'Miss Helena's nursery.' 'The Master's study.' This last, a gloomy little hole with a battered desk and an armful of cheap magazines dog-eared and dirty; also a plate with innumerable cigarette stubs.

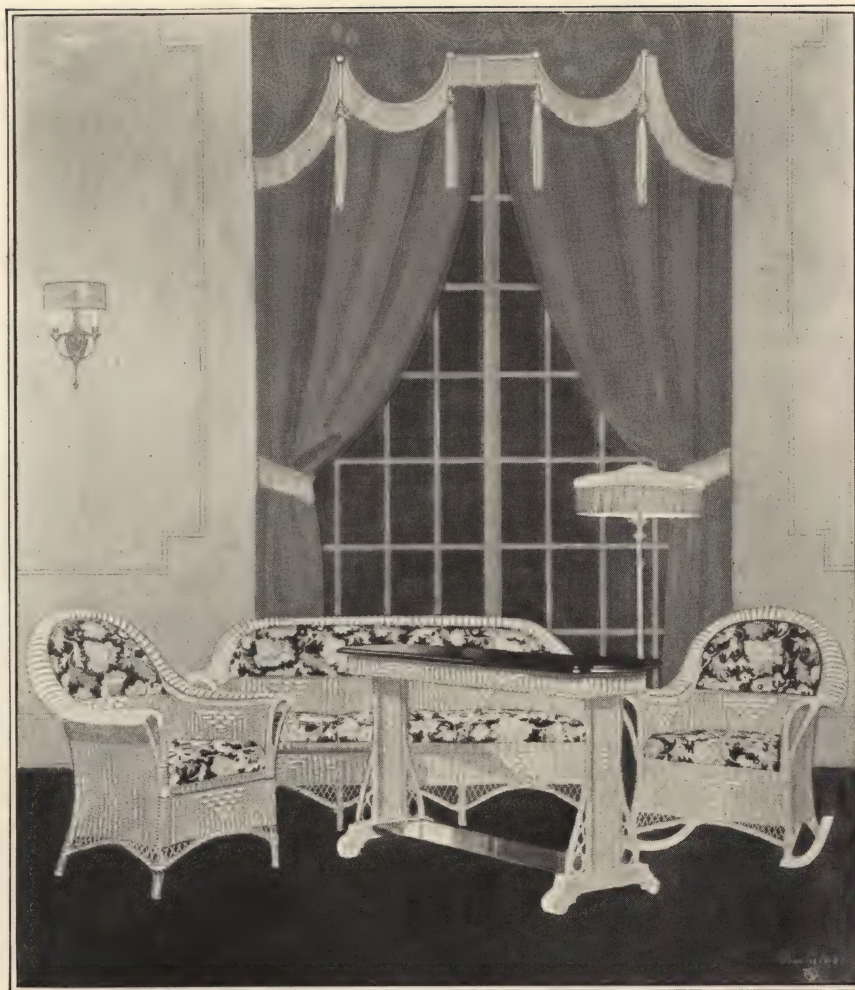
But this was not the maid's highest flight. With triumph in her voice she played her trump card: 'My madame's boo-dore!' I am not familiar with boodores, so looked with interest. It was a bare, small sewing-room. Well — the maid had imagination, even if the mistress had not.

Another servitor who displayed her domain in quite another spirit was a tall and stately negress, whose people were out of town. She showed me the house, yes, but in every line of her straight slender body, in every glance of her cold remote eyes she informed me what she thought of a woman who traipsed through other folks' houses, and asked questions concerning other folks' plumbing and furnace. I was reduced to the commonest kind of poor white trash before I was through, and that without one word or move that was disrespectful. She was splendid, that woman, but I would not want to buy the house that she had lived in even as servant. She tied her headkerchief with too much of a voodoo knot.

In all my quest I never tired of observing the freaks and vagaries of decoration that I encountered. In one house the living-room, none too large at best, was reduced to apparently about half its size by a wall-covering of *navy blue* grasscloth. Yes, truly navy blue. It absorbed all the light and made everything seem dingy. And that same house had bedroom ceilings painted in exuberant garlands of flowers. It had splendid workable fireplaces, though, not cheerlessly closed up with pieces of alleged ornamental iron, or worse still, desecrated with gas-logs. How many handsome high mantels with big old mirrors above them I saw, looking shamed and forlorn because their once comfortable grates had been usurped by gas stoves and gas-logs. If there is any crime against a house equal to this I do not know it.

Revelations awaited me in the houses-for-sale of two well-known women, one a successful writer of stories, plays, and movies, tall and fastidious in appearance — for I have seen her — with a certain cachet of elegance in her dress and carriage. Ah me, she had moved from her house, and I, as prospective buyer, entered it. The dilapidated, miserably appointed bathrooms mocked their ex-mistress's pretensions to fastidiousness. The imitation paneling of her dining-room told strange stories of her supposed elegance. The dreary unkempt back yard and inconvenient kitchen were two more telltales.

The other house had been rented, furnished, for a month's occupancy, by a young and beautiful society matron who has had a short career on stage and screen, put there by her beauty, rather than by any inherent talent and



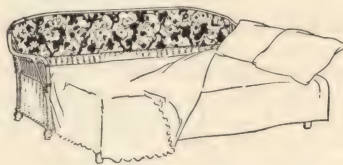
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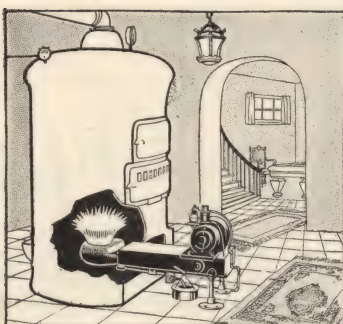
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industry. It was a darling little house, cramped by the large family portraits and massive old pieces of furniture that must have originally been part of a far larger dwelling, and had now come down in the world. They, of course, belonged to the owner, and the present butterfly tenant was not responsible for them. But she was responsible for the dirt and dust that covered them, the staircase with its rolls of 'fluff,' the flowers dying in vases without water, the bunch of orchids pinned to her fur scarf and flung down to die. And the bathroom—her personal bathroom! There were towels that had obviously been used to wipe away rouge, then to polish shoes, then thrown on the floor and trampled, then used for rouge and shoes again. There were smears of cold cream, drifts of spilled powder, slopped-out toilet water. The old Irish caretaker who showed me through, shook her head at the mess.

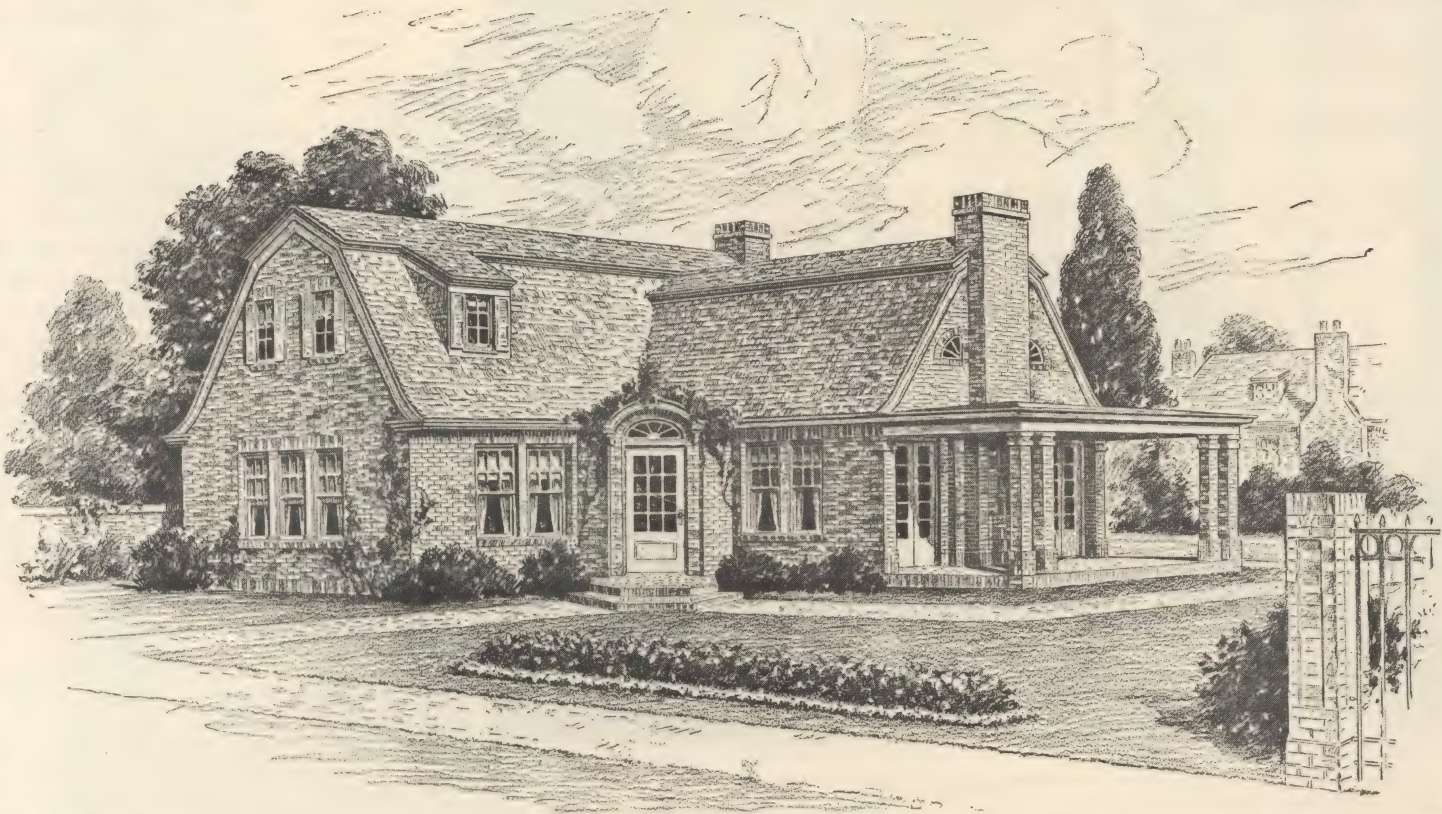
'Sure, it's dirty,' she said, 'But it was dirty when I come, an' I can't blame it up. She's the right to get a strong young soul for such diggin' as this'll be.'

Near by this house was one I longed for—alas, and did not get. The owner was not eager to sell, but conceded that he would, if he could get his price, a most exorbitant one, and *all cash!* I could n't blame him for not being eager to sell, for he had a back yard with evergreens planted round it, brick walks crisscrossing it and a ducky little fountain in the centre with a chubby cherub hugging a baby alligator for motif! The living-room, at the back, overlooked this sculptured whimsey and contained a real fireplace, generous in size. Upstairs there were grates in the bedrooms, and the dumb-waiter concealed by paneling ran up to the second floor thus making breakfast in bed an easy matter. These people had some idea how to live. But—*all cash!* It simply is n't done in buying a house these days. I went myself to see the owner to try to soften his demands, but he was one of these hatchet-faced little men, baldish, with small light-blue eyes set close together, and the instant I saw him I knew I might as well try to soften a tomahawk. Oh well, the house I finally got was much, much nicer than his, not only in the essentials, such as size, plumbing, roof, cellar and the like, but also in beauty and convenience. I hope he reads this and learns that he did me a great favor by being so flinty.

There were other houses I saw whose chance vagaries linger with me—the house where the owner denied herself a pleasant dining-room to give shelter to an enormous old square piano! The house where a landscape in oil hung in one of the bathrooms—I am beginning to believe that the appearance and condition of one's bathroom is the only true test of character.

Just one house more—a smart little dwelling where a plump blonde hung with diamonds, anxious to display her rating among the intelligentsia, called my attention to her built-in bookcases saying, 'They give such an air of refinement and culture to the home.' Each of these bookcases—there were two—was two feet, six inches wide, and each had three shelves. One was partially filled by a set of





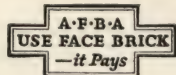
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Designed for Service Department, American Face Brick Association.

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can supply complete working drawings, specifications and masonry quantity estimates at nominal prices.

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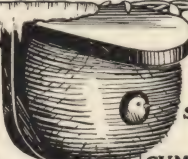
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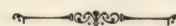
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Dickens, two novels by Elinor Glyn and a World Almanac. The other boasted *A Collection of the World's Greatest Orations*, in some twenty-five volumes, and a copy of that priceless tome, Jerry Thomas's *Barkeeper's Guide*. Culture and Refinement — decidedly. All the same, the plump blonde had instantaneous hot water and all-copper screens, though her bedroom furnishings ran to floriated ivory enamel and lavish rose taffeta. They would, of course, — and she had a *chaise longue* exactly like one used by Theda Bara in a film — she told me so.

Oh, take it all in all, the fatigues of house-hunting had their great compensations, especially since they finally led me to the House Perfect, the House Wonderful, the House Adorable. But that is another story.



### THE GOLDFISH BOWLS OF CHINA AND JAPAN

(Continued from page 477)

platters, dishes, cups, and so forth which have no connection as receptacles for the living goldfish. However, in earlier days in both China and Japan, goldfish, when brought indoors (they were more often kept in garden-ponds), were placed in pottery or porcelain receptacles. It was only in later times that glass globes or glass bowls were in use. It was only natural that a pair of goldfish given to a Chinese or to a Japanese child should be placed in a bowl bearing a decoration of fishes. But bowls with the dragon *motif* were equally popular, for the reason that Chinese classical legend credited the dragon as having undergone a celestial metamorphosis from the famous sturgeon which swam past the Dragon Gate of the Yangtze-kiang and



CHINESE CELADON DISH WITH DECORATION OF THE BUDDHIST FISH SYMBOL IN UNGLAZED BROWN. SUNG DYNASTY (960-1280) (COURTESY OF THE METROPOLITAN MUSEUM)

entered the heavens. Strangely enough, although this ancient legend states that this ambitious fish was a sturgeon, it is represented in all Chinese and Japanese art as having been a carp (Koi); hence the goldfish association. The Chinese and the Japanese have long regarded the carp as exemplar of the virtue of perseverance, and so we see it depicted in their art as swimming against the current, upstream, or up a waterfall, as in the famous 'Leaping Carp' *Kakemono-ye* of the Japanese color-

See the Program for New Cover Competition on page 562





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print artist, Kuniyoshi. This, too, is the fish always depicted in the decorations for the day of the Boys' Festival (*Tango no Sekku*) held annually on May fifth. On this day thousands of goldfish are sold as presents to children, and until the use of glass became so general, these fish were generally carried around in little fancy bowls.

Two very interesting large fish-bowls of Chinese porcelain are here reproduced. The earlier piece dates from the Ming Dynasty, Reign of the Emperor Wan Li (1573-1619); this is a large garden fish-bowl with dragon motif in enamel colors — red, green, yellow, and black — combined with a cobalt blue underglaze. The bowl is inscribed, as the reproduction will show, on the inner side, just below the rim, with a legend which, translated, reads: 'Made in the reign of Wan Li of the great Ming.' This is in underglaze blue. The other bowl, from the collection of the Dresden Royal Museum has the fish instead of the dragon decoration. As I have already pointed out, both dragon and carp motifs were in popular demand in the ceramic decoration of fish-bowls.

I have already stated that fish decoration was applied to many Chinese and Japanese ceramic pieces which had no connection with goldfish culture. The fish motif in art was additionally popular by reason of its figuring as one of the eight sacred Buddhist symbols (the others being the Lotus, the Knot, the Umbrella, the Canopy, the Jar, the Conch, and the Wheel of the Law). In China, the fish symbolized happiness. A pair of fish (Chinese: *Yu*; Japanese: *Gyo*) symbolized mutual harmony, and plates, bowls, vases and various other porcelain pieces decorated with a design of a pair of fish were invariably included in wedding gifts. In connection with its Buddhist symbolism, Lafcadio Hearn (in *Ghostly Japan*) wrote: 'the fish signifies freedom from all restraints. As in the water a fish moves easily in all directions, so in the Buddha-state the fully emancipated knows no restraints or obstructions.'

The smaller Chinese and Japanese porcelain bowls (of the later periods) with goldfish decoration are not so uncommon as to discourage the present-day collector in his search for them, and their beauty and variety is such as may well suggest collecting them, and I believe it still remains for someone to inaugurate this as a hobby. It is, indeed, an untrodden field and one in which study may develop interesting matter. It is to be remembered that the bowls especially designed for holding goldfish cannot, in many cases be identified as having been intended for this purpose alone. As a matter of fact, I am inclined to believe that the majority of bowls which were used to hold goldfish were such as were designed for any other purpose as well, but were chosen in most cases for the connection of the fish motif of their decoration with the piscatorial contents within their porcelain shores.

WATCH FOR THE CHRISTMAS COVER







# SOHMER

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Its size was determined not by arbitrary concessions to space demands, but through a scientific process of scale evolution which determined that five feet, four inches was the exact length from which could be obtained the tonal qualities and musical excellence that would satisfy the demands of the critical musician.

It is the product of forty years of experience in the building of small Grands,— the first successful instrument of this type having been a Sohmer, built in 1884.

Also made as masterpieces of fine furniture in Early English, Queen Anne, and Italian Renaissance periods. Moderate in cost and authentic in design and finish.

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But as you become better acquainted with it, through daily use, you will be impressed with the perfection of its efficient, smooth working, trouble free mechanism.

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**Russell & Erwin Manufacturing Company**

The American Hardware Corporation, Successor  
New Britain, Connecticut

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## A LILLIPUTIAN KITCHEN

(Continued from page 471)

storage cupboards is the refuse box, a neat and excellent arrangement. If the amount of storage and cupboard space in this kitchen were computed, it would undoubtedly be found to be considerably greater than in many kitchens several times its size, which goes to prove that order in space is more effective than mere cubic feet.

The color scheme of this kitchen — the term kitchenette or its superlative kitchenetina, has been avoided as it has seemed that a room so complete in its appointments should merit the more dignified appellation — the color scheme consists of yellow and black with seasonings of red. The note of yellow was taken from the yellow porcelain sink, a type unfortunately now obsolete, and is used on all the woodwork and what bit of wall there is showing. The counters, floor, and window ledge are black, while red fringe edges the double sash curtains, borders the black pot holders and the glass-towels.

No kettle sings in this kitchen and no cat purrs. It is as unlike as possible the old-fashioned kitchen where the housekeeper spent two-thirds of her day. But who would not rather have unlimited potential steam in the shape of an electric button and, instead of the purr of the cat, the gentle click of an ice-making machine. These are to-day the signs of a contented and well-conducted household.

## STAINED GLASS FOR HOME DECORATION

(Continued from page 479)

rially and decoratively the human qualities present in the age in which we live. It is apparent in all the work illustrated here, both in subject matter, and in the joyous and well-apportioned color, brilliant yellows, purples, pinks, and rubies in association with or in contrast to cold blues and the warmer neutral greens, and the more indefinable tints of gray or other dark and black pigments, or the warmer and brighter pigments — red inclined to purple, and so on — and spottings in bottle-green glass.

And of no little importance is the treatment of leads, set horizontally against the upright central *motif* in the Months of the Year and the Spring window, or in squares dominated by vertical main lines with small headpiece or tail-piece subjects, so to speak, as in the Dutch window nursery theme. This manner of lead treatment, as well as forming of ties, according to the way it is treated can make or mar the harmony of the design as a whole. How excellently it can be done, making for complete harmony in the line of the panel, drawing the onlooker imperceptibly, but withal irresistably, towards the consideration and enjoyment of the main design, the quality of execution of the subject, 'January,' shows. The free sweep of the month's robe and the enticing artistry in turn of the wind-swept treetops would never

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By ALICE VAN LEER CARRICK

Between the French marbled covers of this attractive volume will be found the secret of how your home may attain the charm of stenciled furniture, lustre pitchers and teacups, pressed glassware, old woven coverlets and counterpanes, antique lights and lamps.

*Illustrated, \$2.50*

THE ATLANTIC MONTHLY PRESS, 8 Arlington St., Boston (17), Mass.



A charming century old house in Reading, Pennsylvania, that has been modernized by  $\frac{3}{8}$  inch Bruce Oak Flooring.



Laid right over the old softwood floors, at a cost that need not exceed the carpet it replaces, and less than many articles of furniture in daily use.



The proper setting for rugs and furniture, adding to the satisfaction you take in the appointments of each room. The right foundation for dancing; when a little relaxation is in order, the young folks can enjoy themselves at home.



The Bruce Blue Label, mark of quality, identifies every bundle of Bruce Oak Flooring.



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INSTEAD of endless cleaning and sweeping, a constant task with the old-fashioned softwood floor and its dust-laden carpet, a Bruce oak floor requires the least possible attention. There can be no accumulation of dirt in its continuous polished surface; no more dragging old carpets into the open; no more beating, hauling, and stretching to get them back in place again.

Right over your old floor, and one room at a time, if more convenient, lay

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a special thickness of oak made to modernize your present home, just as sound as the heavier flooring used in new construction, just as beautiful and enduring.

The finish may be made to conform to the color scheme you have adopted for each room, and in selecting plain or quartered, red or white oak, you have further opportunity for variety and charm.

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## Bruce Oak Flooring the Best Oak Flooring

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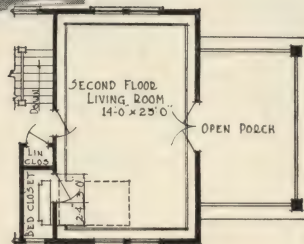
### How Small Houses Can Have Large Rooms

The freedom and airy comfort of large-sized rooms may now be had in small houses without the usual sacrifice of floor space.

In the house shown here, half the second floor is devoted to one big room equipped with a Murphy In-A-Dor Bed.

By this means its advantages of size and location are enjoyed twenty-four hours a day. At night it serves as a bedroom, and by day as a living room, sewing room or play-room.

The Murphy method of making one room serve as two is applicable to houses of every size. Our Layout Department is prepared to give valuable help to anyone planning to build. No cost nor obligation. When writing ask about the Murphy Cabinet Ironing Board.



Residence of Richard Ellison at 510 E. 56th Street, Kansas City, Mo. The floor plan shows how a Murphy Bed makes a large room practical in a small house.

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309 Third Ave. N., Nashville, Tenn.	

### The MURPHY IN-A-DOR BED

have portrayed Winter so finely and symbolically expressive of Nature's masterful element, if the leading had been faultily constructed. It is such details, carefully handled, which distinguish the work of the artist in stained-glass from that of the commonplace craftsman.

How beauty can be blended with utility is well expressed in the panel of 'Spring.' People living in towns are frequently handicapped in the unalloyed enjoyment of the pleasures of the library and the music-room, by an unsightly outlook. Pittsburgh, the centre of the American glass industry, is full of such unpleasant vistas. Yet they are avoidable, even if the ugliness remains. The panel, 'Spring' with the narrow, closely placed leads, having the effect of ruined stonework (very appropriate), in conjunction with the small bird-forms of swallows (the heralds of Spring) flying towards the ever-widening pond from its centre, well expressed symbolically, and pictorially correct, successfully achieves the artist's objective of obliterating ugliness without. It has also the happily attained contrast of providing diversion for the eye of the occupant! Contrariwise, a house-owner may wish for the fullest infusion of light into a drawing-room or hall, or a day-nursery window, coupled sometimes with privacy. These qualities are well brought out in 'April,' in the Harmony window with its pleasing heraldic top side-light panels; and in the captivating nursery designs, Humpty Dumpty, and the broadly treated 'A Nursery Sprite,' — all designed by Mr. Reginald Bell, the well-known London stained-glass artist, associated with the studio of Clayton & Bell.

How is a stained-glass window made? will naturally be asked by my readers. First is the artist's design or colored sketches, then comes the large scale drawing or cartoon, which is to assist the glass-painter (sometimes the draughtsman also), in carrying out the treatment in the glass material. The craftsman, with the glass before him formed into a sheet (by what is known as the 'muff' process, whereby a cylinder of glass is split down the side and opened out into a flat sheet, the method employed by the Gothic glass-painters) draws the subject design and fills in the foliage, draperies, costume, and other details. Then the glass-painter prepares the rich tonal scheme, working with dull-toned brown pigment, bringing out the variation of line and shadings in the figure or animal subject, and the various accessories. Actually, however, at this stage the fine effects of color (present in the glass itself, be it remembered) are covered over by the pigment! But it is soon to be transformed into the inexpressible beauties of varying tones and translucence of color that override the limitations of the material in representation of form. The process of burning-in is now entered upon. Like fine porcelain the glass is fired in a high-temperature kiln, which, when it reaches the fusing-point, casts off the dull pigment by burning it up completely, so to speak, for it then becomes an indissoluble part of the glass itself. When the glass is cooled, and akin to a jig-saw puzzle in the craftsman's studio, he proceeds to cut it up into the desired shapes from the strips set out by the glazier.

## House Beautiful Lantern Slides

**F**IVE House Beautiful lantern slide Collections with accompanying lectures are now ready for booking. Reservations for these are now being made so that it is well to fix your dates for them as soon as possible. These slides are listed as follows:

"Gardens" — 50 slides, each beautifully colored, of gardens from every part of the country.

"Period Furniture for Modern Houses" — This set includes individual pieces of furniture, both old, and reproductions, and interiors showing them in proper groupings and settings. 65 slides.

"The Small House" — Exterior views of the

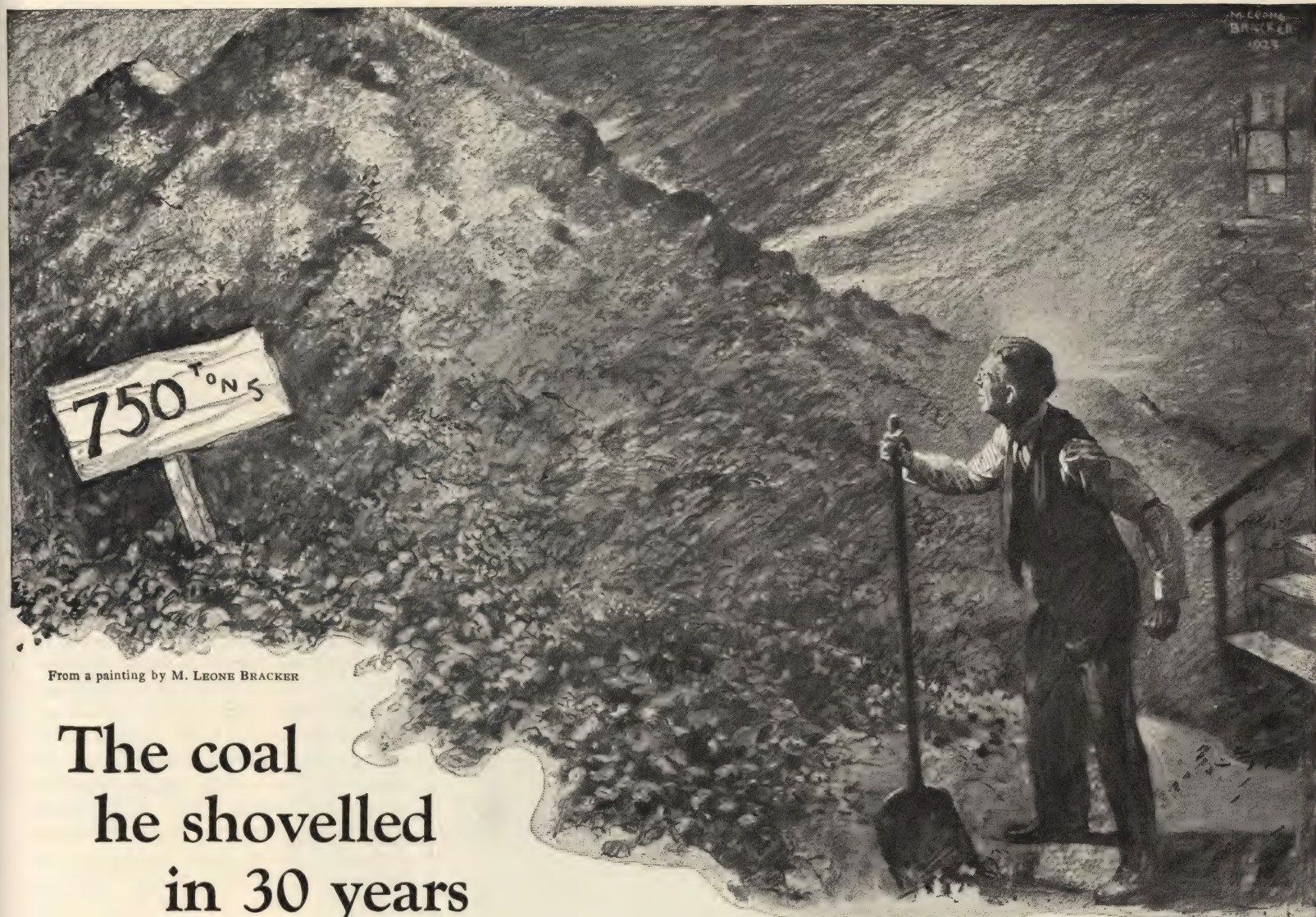
moderate priced house in its many different phases. Plans of several of these houses will be shown. 58 slides.

"The Small House" — Interior views of modern homes, showing the simplicity and charm of present-day decorations. 50 slides.

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**C** The price for rental of the first two Collections, with lecture, is \$10.00 each per evening; for the others \$7.50 each with lecture, \$5.00 without lecture, to be paid in advance to insure reservation. Subscribers to these collections are to pay the transportation charges both ways.





From a painting by M. LEONE BRACKER

© ARCO 1923

## The coal he shovelled in 30 years

—A true bed-time story for fathers

**J**UST before you fix the fire at bed-time, let us tell you this story of a father in Evanston, Illinois.

He has had an IDEAL Boiler in his cellar for thirty years; it cost him new, about \$275 (without radiators and piping.)

His house is large. In these thirty years he has shovelled more than 750 tons of coal which, at an average cost of \$10 a ton, amounts to \$7,500 or 27 times the original cost of the boiler itself!

Now what can we fathers learn from this story? Three things:

1. How amazingly IDEAL Boilers last. In 30 years there have been no repairs except a new grate, the old one having been "burned out through carelessness."

2. How little *any* boiler costs in comparison with the cost of the coal it burns. Since the difference in the first cost is so small, it is wisdom to buy the best.

3. There have been many improvements in IDEAL Boilers, just as there have been improvements in automobiles. It would pay any father to take out his old heating apparatus and install a modern IDEAL Boiler. It would cut his annual coal bill one-third, which would quickly pay for the new boiler.

*Moral:* Every bed-time story has a moral. The moral of this story is contained in the free book that will come to you in response to your request at either address below. The book tells why you can take out your old heater and install a modern IDEAL Boiler, and by doing so, put much less money into the fire and much more into the bank.

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*IDEAL Boilers and AMERICAN Radiators for every heating need*

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Left—IVANHOE candle shade; also suitable for wall brackets and candle fixtures.  
Center—IVANHOE wall bracket shade.  
Right—IVANHOE pendant shade for use over the dresser. This is an 8 inch by 4 inch oval shade.



## Buy Decorative Lighting

Decorate your home with light! IVANHOE glassware turns the rawest light into warm, soft-toned, delightful illumination that makes reading easier and adds an exquisite decorative effect. The modern way is to select your glassware for the specific room in which it is to be used.

### Write for This Booklet

Send four cents in stamps for the IVANHOE home lighting booklet, illustrated in colors and containing lighting recipes for all rooms of the house. Please enclose the name of your fixture dealer.

### IVANHOE-REGENT WORKS

of General Electric Company  
Cleveland, Ohio

# IVANHOE

## HOME LIGHTING GLASSWARE

The latter then secures these together by the aid of grooved leads; and with the iron bands affixed the window is ready for erection in the room, as seen in the illustration of the music-room, casting its beautiful color over all.

### SEEN FROM ENGLISH LANES

(Continued from page 483)

necessity of one kind or another makes it desirable or necessary. And in America the wholesale home-builder for others has one hand on his purse in building and the other ready to cut off the coupons of large, quick returns.

This is not true of all builders, but only of those who want quick returns without thinking of the morrow. But this brings up a very important point which the small town or village real-estate owner does not realize, and that is, the depreciation of property. If, in a small town residence-section, a large sign should be put up which stated that the owner was going to build on his lot such a building that within five years the neighboring property would decrease in value, and that, in all probability, the various owners would be glad to sell out at a loss and move farther out, a great commotion would start at once. Meetings would be held, petitions would be signed, and the community would do something pretty speedily to put a stop to such a menace. When this was accomplished the residents would settle down again to their customary peaceful life.

But that is just what is taking place daily in the United States in thousands of villages, only no sign is put up to be read easily. Some building is erected which insidiously is doing this very thing, depreciating the neighboring property. Yet, because it takes five years or even ten to do this, the neighborhood feels no alarm and the first step in depreciating property—building an incongruous building—is allowed to proceed. Just how this affects property values will be seen by the following incident. The principle is the same everywhere.

There is a little village in California situated in a protected curve of the Pacific Ocean, among scented pine trees and rolling sand dunes covered with the yellow and purple lupin. Here artists and writers have settled and built simply, following architecturally in the wake of the first settlers, the Spanish, for California, it will be remembered, was under the red and yellow flag before she belonged to the Union.

The climate in this village is warm and balmy, both summer and winter, and the beach is unusually fine. The town has the further attraction of being several miles away from the railroad. It is no wonder that a real-estate boom came to this quiet retreat. A new element knocked at the door, not people wishing a summer home, but travelers, perhaps from a distance, who wanted to come for several months, or even a year. They wish a home for this period, and the hotel does not fill this need. Here, then, is a definite building-proposition.

## THE NEW RECOMMENDED BOOK LIST

*This list will be sent for Ten Cents in stamps*

THIS list is so arranged that it may be used in compiling courses in study or reading on the following subjects: Architecture, Landscape Architecture, Interior Decoration, Gardening, Antiques, Arts and Crafts, and Household Management. The Readers' Service Department will be glad to fill cash orders for any book on the list.



# CURTIS WOODWORK

Small window panes add greatly to the appearance of the house, and are quaintly suggestive of older times. This is Curtis Window C-1024. A free booklet on "Windows" will illustrate many others.



## ENTRANCES by Curtis

THE entrance shown here, C-106, lends itself very readily to the Colonial type of dwelling. There is plenty of glass in transom and sidelights to illuminate a large hall, even though the entrance be cloaked by a porch.

Correctly designed panels give the door (C-224) its graceful symmetry. You have your choice of two thicknesses and ovolo or flush molding.

Softwood is used throughout this Curtis entrance, because of its ability to resist warping. The glass is double strength. This entrance comes complete ready to set in an opening. A free booklet will show you other designs.

Curtis Service is available to home builders everywhere. Our plants are conveniently located to serve you adequately — your dealer, your contractor and your architect.

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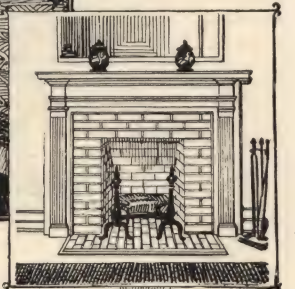
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This mantel, C-617, is appropriate for the Colonial, or Southern home. It is one of several Curtis mantels illustrated in the free booklet on "Permanent Furniture." Write for it.

Door C-305, illustrated below, is one of many shown in the free booklet on "Interior Doors and Trim."



## "Hail and Farewell"

IN old time towns full of historic homes, such as Salem in Massachusetts and Charleston in South Carolina, they knew the importance of entrances. . . . They framed their doors so as to suggest just enough reserve, just enough friendliness, just enough dignity. . . .

Recent years have seen great interest taken in the study of home details. The "fancy work" era has been followed by a return to sound principles of simplicity and harmonious lines free from frills. If Curtis has had a part in this renaissance of American good taste in home building we are gratified.

### A Nation-wide Improvement

This improvement in the standard of homes is seen everywhere — in Detroit, in New York's environs, Kansas City, Minneapolis — wherever Americans are building themselves homes. It is national.

Curtis Woodwork is identified by the mark at the right. Whatever you buy — sash, door, moldings or interior woodwork — see that it bears this trademark. Curtis Woodwork is sold under the "1866 Curtis" trademark by retail lumbermen East of the Rockies.

WITH the growing appreciation for Colonial, English, Southern, and Western types of architecture, there is also a steadily increasing demand for Curtis Standardized Woodwork. This is true in homes of all sizes and all types.

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And if leading architects and contractors more and more depend upon Curtis Woodwork, the home builder may be sure that he, a layman in building, receives both protection and economy from Curtis intent. This intent has always been to manufacture quality woodwork of the finest material, according to the finest designs, and on a scale which insures reasonable prices and prompt deliveries through local dealers.

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We have prepared a series of Plan Books showing beautiful plans for homes in Colonial, English, Western and Southern architecture. Trowbridge & Ackerman, New York Architects, designed the 5-6-7-8 room houses.

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Check books desired and enclose \$1 for each.  
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1866  
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A ten-piece Heppelwhite dining room suite in walnut

## WALNUT—Wood of the Masters

The wood which, through the centuries, has served as the greatest inspiration of the old craftsmen, today is preferred for the finest American homes.

The unduplicated splendor of nature's designing, the ravishing beauty of the grain of walnut, is a priceless thing which connoisseurs and home lovers alike may possess. The old manses of Mayfair and Washington Square have passed. But their traditions live on and in a modern home a more genuine appreciation of beauty, not for itself alone, but for its utility as well, exists.

The finest American furniture is made of American walnut. In walnut is preserved the cunning art of our old artificers, the cabinet makers. If you would show good taste, and appreciation for the really beautiful, choose walnut.

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"Real American Walnut Furniture," a valuable compilation of facts for all who buy furniture.



"The Story of American Walnut," an absorbing story of the part walnut has played in history. Both are free. Write today.

Cut out this memorandum for future reference.

### HOW TO IDENTIFY IT

#### Three things to remember in buying walnut furniture

- 1—Ask if it is real walnut—if all exposed surfaces are real walnut.
- 2—Walnut has characteristic pores which appear on the surface as fine pen lines, dots or dashes, easily visible.
- 3—Make sure that legs, rails and mouldings are of the same material as tops, fronts and sides—real walnut.

Be qualified to judge genuine walnut for yourself.

Now, what kind of buildings shall be built that will yield their owners profit and satisfy this new type of renter?

The solving of the problem in this instance was typically American. An astute woman, living at a little distance, owned a block of land in the centre of this village. Her property was both near the hotel, the stores of supplies, and, also, near the beach with an unparalleled view of the ocean. Her business instinct told this owner correctly that there was a demand for inexpensive cottages for the family unit of two, four, up to six and eight persons each. She decided to have twelve such units built on her property. With careful planning this could be done both profitably and picturesquely. But this is where this owner failed, and where most owners fail. She rejected her architect's plans because a local contractor, by standardizing and designing the cottages himself, thereby adding a few flats, could house more people and do it cheaper. Cheaper? Yes, now, while the boom is on, and the shortage of houses makes any habitation in demand. The qualities of picturesqueness and an inviting home are lacking in the new plans. There are no flowered courts, no balconies looking toward the blue horizon of the sea, no grouping which gives harmony and yet interest, indeed there are none of the inherent qualities of charm which alone in the story of building will defy time. Her buildings now stand a blot in the town, a makeshift in the place of homes, the typical mushroom growth of the boom town. But the owner is not to be blamed for this. This is merely the traditional and accepted way of meeting this familiar problem.

As in all such cases the reaction comes. To escape the sight of this blot, others living in the neighborhood have built farther out, and the old picturesque element has formed a new colony. The old neighborhood has deteriorated in quality, and, of course, in rents. Such buildings are always the entering wedge of that depreciation in property values we hear so much about. Attractive houses increase not only the value of the property of their owners in the coming years but the value of all neighboring property. In the end, cheap building, cheap not in inexpensive materials, but in the qualities of beauty and picturesqueness, is the most expensive.

In the illustration called *The Barracks*, in *Shottery*, near Ann Hathaway's cottage, is a charming group of salmon-pink cottages. The many hand-hewn timbers of these show how many years ago community dwelling was a problem in this tiny village. No houses could be closer together, yet they have charm and variety. They have several courts in common, small, irregular affairs with a tiny flower-patch in front of each home. They look like homes, they are homes. And each dweller therein feels the power and healing influence of home. The day this photograph was taken children were playing the good old game of hop scotch in the pretty sunny court, and the grandmother spread her newly dyed wool to dry in the breeze. It was the old grandmother who told me the place was called *The Barracks*, because sixteen families all had separate homes

## Atlantic Gift Suggestions for Younger Folk

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By RALPH BERGENGREN  
Author of *Jane, Joseph, and John*

A quaint blending of prose and verse, accompanied by something really new in illustrations by a young Rumanian artist, Tom Freud. \$2.50

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Delightful child life verses with captivating illustrations in color by Maurice E. Day. Boxed. \$3.00

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## *Homes That Endure through the Ages*

Now come the chill autumn winds. Come too the long evenings with glowing hearths, good books, and good friends. Fortunate is he whose home without reflects the warmth and happiness within.

Homes built of Indiana Limestone have the quiet elegance that breathes hospitality, dignity and permanence.

Time only heightens the beauty of this supreme natural stone, "The Nation's Building Stone." Like old wine it improves with years. For there is no deterioration and no maintenance cost.

Back in the dim pre-historic past mankind used stone when building for permanence. It has ever been a factor in the forward march of civilization.

Across the page of time is being written a new chapter in the Story of Stone. It tells how the most distinctive homes of a nation are being fashioned at low cost from the solid blocks of the great Indiana quarries.

Time cannot dim the grandeur of such homes.

*A folder descriptive of the house illustrated above, or any information on Indiana Limestone sent free upon request. Address Indiana Limestone Quarrymen's Association, Box J-777, Bedford, Indiana.*

# INDIANA LIMESTONE

THE NATION'S BUILDING STONE



**"Stop Depreciation BEFORE IT BEGINS—  
BUILD WITH CYPRESS AT FIRST!"**

# Tide Water Cypress

**"The Wood Eternal"**

**"is the World's Standard Specialty  
Wood for its particular uses—not  
merely an alternative commodity."**

We recommend Cypress only where it is best for you. Builders and prospective builders will be intensely interested in the following excerpts from the U. S. Government Report on Cypress—Bulletin 95, Department of Agriculture, Forest Service:

"CYPRESS is put to almost every use as an interior trim for houses . . . natural color or stained . . . contains little resin . . . thus affords a GOOD SURFACE FOR PAINT, WHICH IT HOLDS WELL . . . popular . . . for kitchens, where it is subjected to dampness and heat . . . shrinks, swells or warps but little . . . For the parts of houses exposed to the weather it serves equally well. AS SIDING IT PRACTICALLY WEARS OUT BEFORE IT DECAYS . . . made into porch columns it retains its shape, holds paint, and has sufficient strength . . . It is placed as cornice, gutters, blinds . . . and railing, and is much used for Porch Floors and Steps . . . Much CYPRESS lumber is employed in the construction of SILOS . . . The FARMER puts the wood to many uses . . . ITS LASTING PROPERTIES FIT IT WELL for curbs . . . Resistance to decay fits it for stable floors and timbers near the ground, as well as for . . . gates, especially for fence posts . . . one of the best available woods for picket fences, because it shows paint well and holds it for many years, but lasts a long time without it . . . widely used for this purpose . . . It is PRE-EMINENTLY FITTED for greenhouse construction . . . where it is called upon to resist dampness, excessive heat, and all the elements that hasten decay . . . sash, frames, benches, boxes, and practically all else . . . the builder needs" . . . (etc.).

**(You know the conservatism of Government Reports.)**

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there, of from three to five rooms each.

One thing all of these community houses in the English village have in common are the essentials and privileges of the larger homes. They have individuality and privacy, their own little entrance, their fireplace, and their beloved garden patch. They are each a distinctive and individual unit, and not one just like countless others. This is not disparaging the many inventions for sanitary and easy living which our flats and apartments have developed so expertly. These, like the modern electric kitchen, to mention one, have come to stay, but that is no reason why that portion of the house, or the whole house even, should take on the tone of commercial living. Because an individual, for economic or personal reasons, lives under the same roof, or in close proximity, with others is no reason why all the pleasant attributes of home should be denied to him. Of all the people I know who live in apartments in the small cities or towns there is not one of them who would not prefer to have the same conveniences of a flat in the same small space, and yet have more freedom, individuality, and picturesqueness. If you want to try the experiment just ask those you know.

I remember one day I received a newspaper from home. On the first page was an account of one of our rich men who had just married a second time. It went on to state that his three daughters were recently married and his son engaged. The paper showed an illustration of a five-story, bay-window apartment house of the type which is spoiling the beauty of our towns and cities, especially in the West. Then followed a quotation from the affluent gentleman saying he was building this apartment house for himself and his four children so that each could live separately and yet all be under the same roof. I had hardly noticed this item and, in fact, had given little thought to the paper, but I carried it all the afternoon, I suppose with the intention of sometime later reading the home news. As I came by the thatched community cottage in this illustration and stopped to take a photograph I was invited in to take afternoon tea. My hostess was a motherly, middle-aged woman, and set the tea table in front of the friendly fire in the main family room. She brought out preserves, delicious home-made bread, freshly churned butter, and several kinds of cake. As I ate she glanced curiously at my paper several times, so I gave it to her. I saw she was extremely interested in something she was reading. At last she dropped the paper and a far-away look came into her eyes, while the expression softened in her wrinkled face.

At last she spoke, pointing to the illustration in the paper, 'Is that the way they do in your home?'

'Sometimes, some do,' I admitted. Then I told her a little of what I was doing. She listened intently, her hands folded placidly in her lap. The firelight now alone lighted the peaceful room and touched her features. I noticed how strong yet sympathetic they were, and so, at the end, I asked her what she thought of the rich man's plan for himself and family. She got up without speaking, went to the window and pulled back the neat sash-

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The House We Bought  
House Building Magic  
Every Gardener's Questionnaire  
Collecting Letters  
Christmas Gifts  
A Pre-Revolutionary House  
Toy Houses



THE December issue of the *House Beautiful* is a homelike number. In 'House Building Magic' we really catch some of the thrill which the new house builder gets as he watches each process take place and before his eyes develops his cherished ideal of a home.

¶ If we are not building, but buying, 'The House We Bought,' from which the above picture is taken, shows how much delight there may be in purchasing a mellow, old homestead whose walls have 'seen none but happy hours.' 'A Four-Room Cottage' suggests honeymooning in every line, but if those days have passed, and you are thinking of the house you wish to leave to your children's children you will find much that is helpful in 'Building With Stone' which shows notable American houses in this material.

¶ You will all be interested in the description of the solid, beautiful, old Dutch house of 'Pre-Revolutionary' days which is still standing, and whose corner cupboards now display the antique china which was buried for safety during the Revolutionary War.

¶ It is to be hoped that your pockets are full of money which you have been hoarding to spend for Christmas for you will certainly be tempted by the delightful suggestions in these pages. 'Toy Houses' will take some of it, and the many new and inexpensive Christmas Gifts will coax more from the fund, but with most satisfactory results, and for the gift for the house a ship model, such as you may read about in 'Four Little Ships from Missouri,' will be most welcome.



*Illustration from the December House Beautiful*

## The HOUSE BEAUTIFUL

*For December Will Be the*





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curtain. I could dimly see the flagged path. 'I have three rooms here,' she said, 'my son lives next door and he has five rooms but he has children, my daughter lives in the same building farther down. We're all together, and it's nice.'

She went to the fire and readjusted the singing kettle. Then she turned and looked again at the ugly, tall building in the picture, and the slightest smile touched her lips.

'I should n't think anyone would feel that *that* was home!' she said and thoughtfully filled the teapot again.



### AN APARTMENT CREATED BY A BACHELOR

(Continued from page 484)

almost always reflect the donor's taste instead of the recipient's, and says that allowing other persons to select what goes into one's home is like allowing someone else to choose one's wife. The problem of how to refuse undesirable presents is not as easy of solution as Mr. Cochrane seems to think it, for few of us have the gift of declining presents graciously.

Of course Mr. Cochrane has a place for everything, but he points out the truth that things will never be put in their places unless you put them there yourself. In other words, housekeeping, like everything else, is a matter of personality, and with an indulgent sigh Mr. Cochrane has resigned much of the housekeeping to Kogi, his Japanese chef.

Mr. Cochrane did not like the outlook from one of his windows so he charmingly blotted it out by means of translucent paper and black wooden strips. The method of illumination throughout the apartment is one of his numerous inventions. He has enclosed his lights with colored photographs on glass in black wooden frames so that the light is thrown down directly for reading purposes but is diffused throughout the rest of the room. Usually there are four of these frames but in some cases only one or two or three are necessary. These frames also are detachable.

At this point the caller on Mr. Cochrane would probably hear a weird, hollow, throbbing, rhythmic series of sounds reminding him of the tom-tom in 'Emperor Jones,' and Mr. Cochrane would inform him that the 'empty stomach' was being pounded. The empty stomach that summons empty stomachs is a Buddhist drum of carved wood, painted a Chinese vermilion. It hangs inside the dining-room door. This room is kitchen as well. Kogi is but to turn from the stove to transform himself from cook to waiter.

Against the wall, on the dining-room side of the room, is a narrow table seating four persons, one at either end on a seat something like choir stall and two along the side. The walls have plate rails and racks. High above the table runs a steam pipe and Mr. Cochrane has pressed this into service with his unfailing ingenuity. Utilizing wheels of the kind that barn doors slide on, he has created a 'lazy





# Carbone

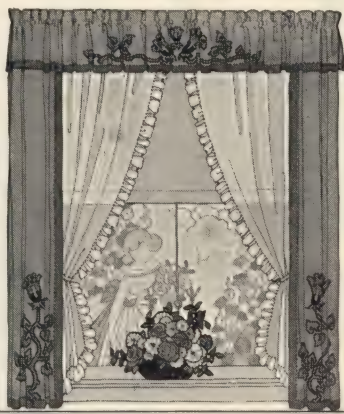
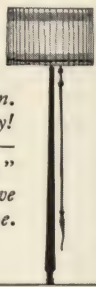
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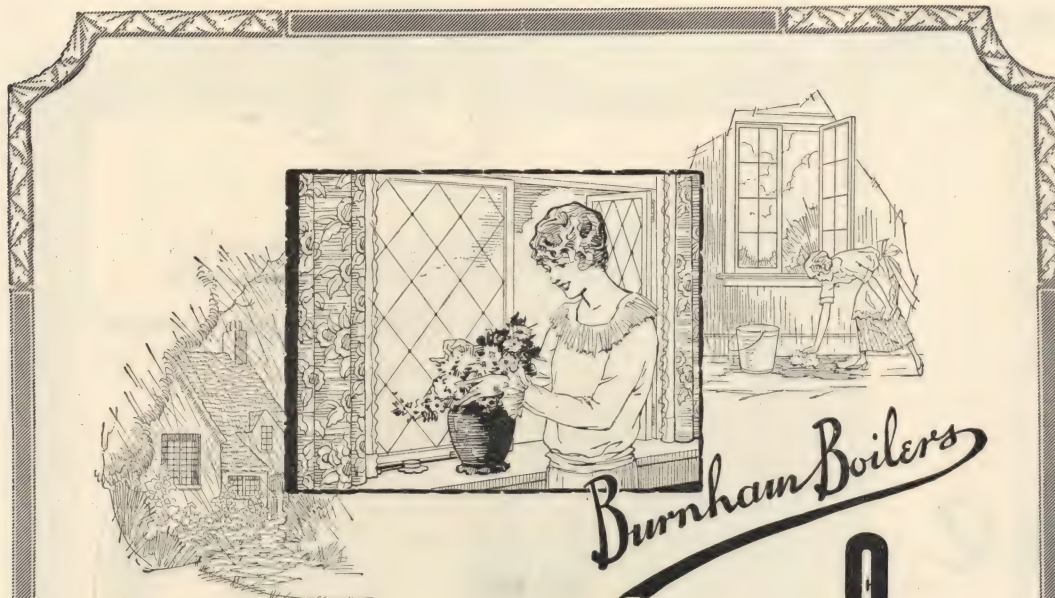
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## OUTSIDE THE HOUSE BEAUTIFUL

By Henrietta C. Peabody

MISS PEABODY has gotten together a large number of attractive views of domestic landscape gardening, published in a sort of portfolio, and accompanied by instructive comment on such apposite subjects as stone walls and fences, garden paths, the uses of vines, pools, and fountains, and garden accessories. It sounds like a midsummer daydream. The book is produced to meet the needs of American householders who, according to the author, are beginning to realize that the surroundings of a house are as important as its architecture, and deals rather with the setting of the small house than with the landscape gardening of large estates.

OUTSIDE THE HOUSE BEAUTIFUL is the third of a series, of which the two former dealt with the architectural detail of the house and its furnishing respectively. The trio would be a valuable library for any one contemplating house-building or owning. — *San Francisco Argonaut.*

Profusely illustrated. \$3.00

At All Booksellers, or The Atlantic Monthly Press, 8 Arlington St., Boston (17), Mass.

Susan' of his own that can be pushed easily from one end of the table to the other.

Turning to the kitchen side of the room, we might easily at first mistake it for a shrine. The altar of this shrine is an ordinary gas-stove, but how transformed to the casual view, standing on brass, encased in brass and with brass back of it. On the flame purrs an antique Japanese teakettle of quaint design. Hanging from their appropriate hooks or resting in their appropriate holders are cooking utensils and implements, many of them from the Orient, and bowls, dishes, plates, Turkish coffee-pots, and the whole charming paraphernalia of cookery compose themselves upon the wall. Through a circle in a sheet of hammered brass appears the bland countenance of an American alarm-clock.

Mr. Cochrane has achieved the seemingly impossible feat of making a kitchen not only convenient but beautiful. There is nothing to offend the eye anywhere in the elaborate system of shelves covering the wall. On the floor are household tubs painted in orange and black. These tubs are on casters — an added touch of convenience — so that they can be moved easily from place to place. Where we would ordinarily expect drawers, are attractive brown baskets with brass knobs on them, working like drawers but so arranged that they cannot be pulled out and the contents spilled.

On the right of the system of shelves is a folding cupboard. When closed, it is not much more than two feet square. When opened, we have four shelves filled with food containers. These containers are of the old-fashioned type of glass jar that used to contain stick candy when the men who are now enjoying their middle years were children. The jars are conveniently wide-mouthed, are painted an orange to harmonize with the rest of the decorations, but on each one a longitudinal strip an inch or more wide has been left unpainted to enable one to tell at a glance what is inside of it and whether the supply is low. This is one of the kinks of which Mr. Cochrane is particularly proud. Everywhere possible — in his studio, in his work shop — he uses glass containers which dispense with labels and insure cleanliness.

The refrigerator is in the kitchen or dining-room window. We have all probably had window refrigerators of our own — soap boxes or milk bottles on window sills — but never one like Mr. Cochrane's. His is a sort of super-drawer. Commodious, convenient, protected from the elements, it can be pulled into the room without the necessity of opening the window.

Food covers Mr. Cochran has constructed by the simple expedient of putting knobs on aluminum mixing bowls and painting them orange. Even the tea towels in the kitchen are of yellow cotton crêpe and hanging over a ring by the window they might easily be mistaken for part of the window draperies. As an adjunct to the kitchen two closets are used, one as a kitchen closet and store room and the other as a butler's pantry.

'I would n't own a kitchen utensil,' says Mr. Cochrane, 'that would offend me every time I picked it up, and food does not taste right eaten out of the wrong dishes.'





(By Courtesy of The Metropolitan Museum of Art)

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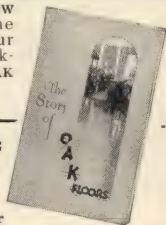
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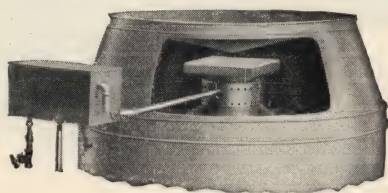
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'My years in the Orient have taught me the dangers of attachment,' he continues, expounding his philosophy. 'Much as I love my home, there is nothing in it the loss of which would make me unhappy. I make it a custom to discount catastrophes. If they never come, so much the better. My beatitude is "Blessed are they who expect nothing, for they shall not be disappointed."'

'What we all want is variety. My home is n't like your home, and that is why you like to visit me. It makes an agreeable change. You don't want to go from New England boiled dinner to New England boiled dinner, from blue plates to blue plates.'

The interview, the dinner, the evening are over. The visitor goes down the interminable stairway, stepping from the Orient to the Occident, arriving again in Boston. He cannot escape a feeling of bewilderment. Was Mr. Cochrane's apartment the figment of a dream?

## A GARDEN OF MANY YESTER-YEARS

(Continued from page 485)

entire western side of the park, and runs farther on into the land for half a mile. The growth here is almost tropically luxuriant; and as the little estuary narrows towards its river end, when the tide is high, there is the impression given of a long narrow lake. Many kinds of fish are to be caught in its waters. In season wild duck, heron, and other graceful waterfowl are to be seen. The bank next the 'Sherwood' garden is studded with jonquils, narcissus, and lilies that make a gorgeous show of color in the early springtime.

Among the trees in the garden, the dominant note is struck by the crape myrtle. At intervals of thirty feet, clusters of these, there being sometimes eight or ten trunks springing from a single base stem, rise to a height of fifty feet. The picture they make when in full bloom is strikingly beautiful. Imagine to yourself an arcade, hundreds of feet in length, which runs under and between pink pillars of such proportions. When the blossoms are falling, they carpet the walks so deeply and thickly that they appear to be tessellated in some ornamental stones. To attempt to catalogue what 'Sherwood's' garden has to exhibit in shrub, tree, and flower, would prove a distinctly tedious labor. Most of the things are to be found there that were popular with the garden-makers of the era of its establishment. But even so, there are doubtless to be found here and yonder in many sections of America to-day, gardens far more variously and numerous florally populated, so to speak. But to continue the metaphor, in the distinction of citizenry, it is another matter. How often, for instance, does one see a japonica large enough to grace a lawn as a shade tree; or an old 'smoke tree,' the trunk of which is nearly two feet in diameter; or clumps of yapon tea that have attained a height of thirty or forty feet? There are rose bushes springing from bases as large as tree trunks. And these are not climbing roses, you





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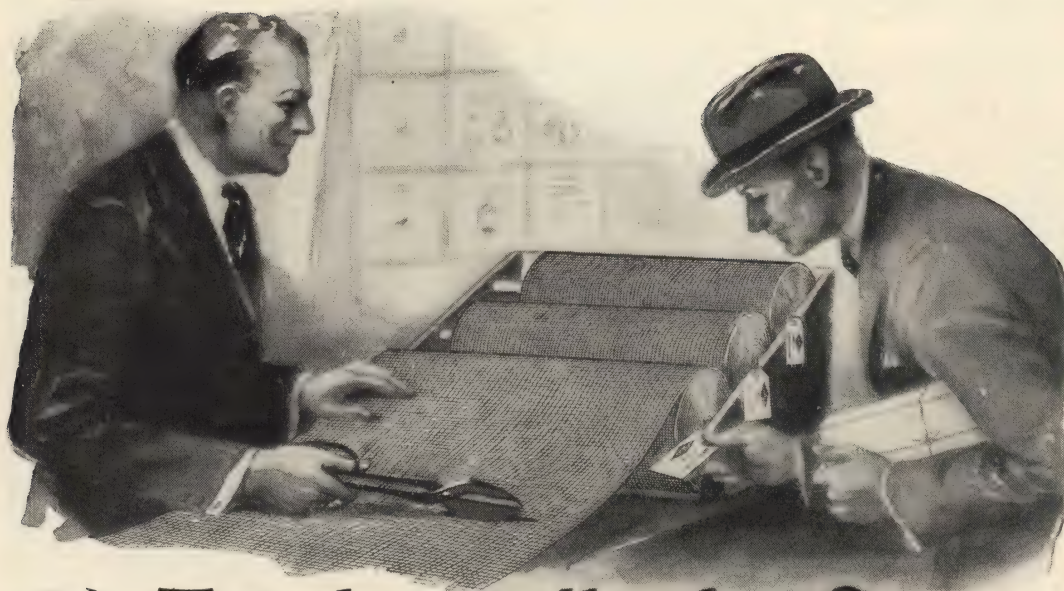
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will understand, but 'bush roses' that vie in size with the neighboring formal shrubs; and the clustering blooms of which are far out of the reach of a man's hand.

The shrubs at 'Sherwood' also include flowering horse-chestnuts of conspicuous size; giant clumps of mock orange, bridal wreath and syringa; a charming old entrance-way formed by pillars of box; clusters of California gold leaf, very tall and many feet in circumference; cedars, holly, flowering pomegranate, and a number of other evergreens. Lilies, too, are a conspicuous feature among the perennials — lilies by the thousand, of every hue, from a thirty-foot bed of dainty white lilies of the valley to a great jungle where flame the gaudy yellow trumpet of the giant tigers.

As a matter of course, a myriad of annuals are throughout the season marshaled under their multicolored banners of bloom. The latter circumstance is of little moment, for anyone with a modicum of taste, and more than a modicum of money, may at will provide himself with a garden of annuals that will delight the eye and charm the senses. But time is the only currency in which one may pay for an avenue of crape myrtle trees fifty feet in height; and while it is of proverbial repute that time is money, no phrase-maker in the world can convince anyone that money is time. The mortality among multi-millionaires, at one untimely age or another, vetoes acceptance of any such aphorism.

All historic houses and gardens have, of course, their traditions, their romances, their quaint association. The towering pecan tree at the entrance gate — towering, though the junior of some of its fellows by two score years — was planted there by a bride to commemorate her home-coming after a happy wedding journey. The great pillars of box that form a gateway to the main square of the vegetable section are associated with the memory of a little daughter of the house. The bride of the pecan-planting is now a many times grandmother. The sponsor of the box having died very young, the pillars are an evergreen monument to her. The giant japonica of the central walk also commemorates a wedding festival. It, as a mere spray of leaves and twigs and flowers, was an item of a bridal bouquet in faraway Savannah. It came to 'Sherwood' as a token of cousinly affection, was placed in a pot in the old greenhouse and there successfully rooted itself.

Somewhere else in the garden, when you are being shown through it by one or another of the several charming grandmothers who love it so deeply, and who know the details of its most intimate history, you will be informed that this or that shrub or bulb came from 'Belleville' or 'Warner Hall' or 'Whitehall' or 'Rosewell.' 'Belleville' is across the river. Taliaferros lived there. They still live there. They have always lived there. One's fancy reverts to another century, with its differences of conditions, customs, manners, and atmosphere. You may imagine the stately Taliaferro (for they were great folk) lady neighbor rowed over the Ware by her own slaves in her own barge. Possibly the tide might have been out on that occasion, as it was on more than one other of





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The Glastonbury Group is authentic in detail of design. The mahogany posts of the bed are delicately fluted and carved in the leaf design; the headboard is of choicest curly maple, toned with a mellow glow that is in complete harmony with the mahogany posts.

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*Danersk Glastonbury Bed*



*Danersk Salem Bed*

*The dressing table and stool are from the Pendleton Group. Tables, chairs, and cupboard are various pieces from the Danbury Group*

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her comings. Then the horses were hitched to the great 'Sherwood' carriage, and it was driven out into the waters of the river to meet the Taliaferro barge. The great dame, who is still remembered as a very large and majestic person, was transhipped; and the arrival at 'Sherwood' was accomplished to the accompaniment of cracking whips and shouting postillions, instead of the rattling of chains and the heaving of anchors.

'My dear,' said the Taliaferro grande dame to her Selden neighbor, 'I have brought you a cion from our flowering quince. You know how successful we have been with that shrub at "Belleville." "Sherwood" should join us.' And possibly she may have carried away with her some root or cutting in the culture of which 'Sherwood' was equally preëminent.

And so the intimate little details of the garden and grounds, that are now so old and interesting and redolent of bygone days, go. At every turn there is an incident characteristic of the atmosphere of 'Sherwood's' beginning: something reminiscent of the sleeper over at the old parish church that stands at the headwaters of the Severn. Each walk, tree, shrub, is a tocsin to awaken its own particular memory. Listening to the lovely gentle voice tenderly dwelling upon the little romances of these many well-beloved botanical friends, vivid pictures flash themselves screen-fashion upon your imagination.

Here is a great horse-chestnut. In the early summer its great cone-shaped flowers toss tumultuously in every storm — a multitude of pink and white pom-poms. A little later in the season one may gather a half carload of dark, magenta-colored nuts within the circumference of its boughs. Well, then, nearly a hundred years ago, the little 'Sherwood' bride, reverencing everything at 'Warner Hall,' called for her coach. The ponderous vehicle was forthcoming, of course, driven by its own particularly pompous and prideful slave — a personage of distinction and importance among his ebony-hued confrères. In a particular spot, and in almost immediate contact with 'Warner Hall' house, there stood a horse-chestnut of great beauty. 'Sherwood' must follow and emulate the example of the place that has given George Washington a progenitor. The same progenitor was destined to acquire even a more intense reverence in her mind, because numbered among his progeny even then was one Robert Edward Lee. But the Civil War had not been fought. Its tragedies and its heroes were not yet. But the other history apart, that is how and why the superb horse-chestnut stands a short distance from the southeastern end of the long 'Sherwood' veranda.

Of the people the 'Sherwood' garden may rightly call its own, there have been five generations. Two visits made to Sherwood — visits separated by an interval of thirty-four years — permitted acquaintance with them all. On the first occasion, the charming little 'Warner Hall' bride had become a no less charming many-times grandmother. A Dresden-figure-like little lady; with silvering hair severely parted in the middle, but with a shower of curls about the face; with a waist two human hands might have readily spanned;



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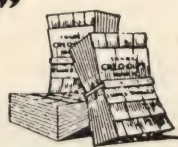
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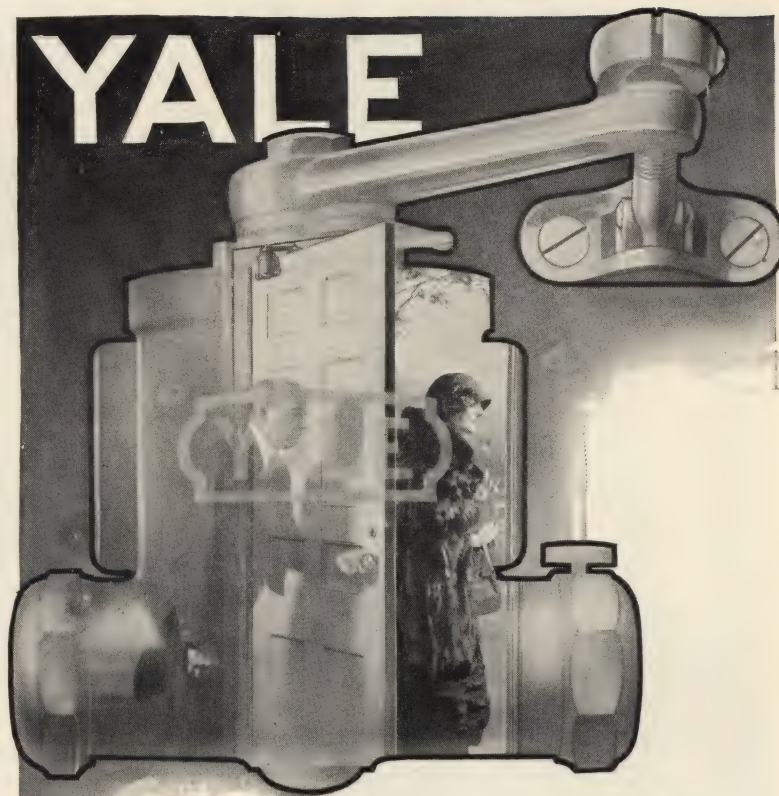
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and with a standard of propriety in female deportment which kept her as erect, whether standing or seated, as a drill sergeant. On the second occasion, a quite different type of the people the garden has called its own dominated the situation. A peculiarly precocious, a peculiarly charming, a peculiarly modern, and by the same token, a peculiarly hoydenish little maiden held in rigid bondage such representatives of the preceding three generations as were present. She was the great-great-granddaughter of the garden. The contrast between two such 'Sherwood' dynasties was worthy of some remark.

Otherwise, there was little change. The old trees had taken on a little more majesty. They still shouted gallantly an *ils ne passeront pas* to the storms that rushed out of the bay, and charged across the river. The little estuary nestled a little more deeply in its reeds and water plants and willows. Sentinel cedars still policed the sky-line, riverward. The gorgeous pink pyramids of crape myrtle seemed unconscious that time is a matter of any moment whatever. One felt, indeed, that to such a garden as is the garden at 'Sherwood' many years are verily but as yesterday.



### THE OLDEST HOUSE IN RICHMOND, VIRGINIA

(Continued from page 488)

door opens from a long, narrow passage to the garden, and another door, balancing the leaded glass window, leads to the garden.

One may pull a bobbin to the olive-green passage door and the latch flies. The three-foot passage is like a little alley separating distinct temperaments: the west room stands for bodily refreshment: the east room appeals more essentially to the soul. Did not the mind and soul of Edgar Allan Poe escape triumphantly before that worn desk? Did not they, too, become tireless adventurers in that shabby trunk?

Each room is about twenty feet long by fifteen wide. The walls are plastered white, and the ceiling beamed in brownish hue. The fire arch, of stone, is four feet wide, and the plain wooden mantelpiece goes well with it.

The impression of the rooms is a happy blending of browns, dull-green, and white, lifted to cheeriness by the glint of brass in old, lard lamp, candlestick, fender, and 'dogs.'

The creators of the Poe Shrine have not failed in its furnishing. The west room, taking on the form and semblance of a library, rejoices in a walnut table with six legs and Dutch feet, chairs from the Allan house, lard lamps, brass candlesticks, and engravings of Poe's haunting fancies. The objects in this long, low room, that grip almost to tears, are the very desk used by Poe when he was editor of the *Southern Literary Messenger*, and his trunk which went with him always, during his pathetic wanderings. Fancy easily pictures his dark head bending over the former; and his slender belongings, yielding to his mighty manuscripts, enclosed in the latter.



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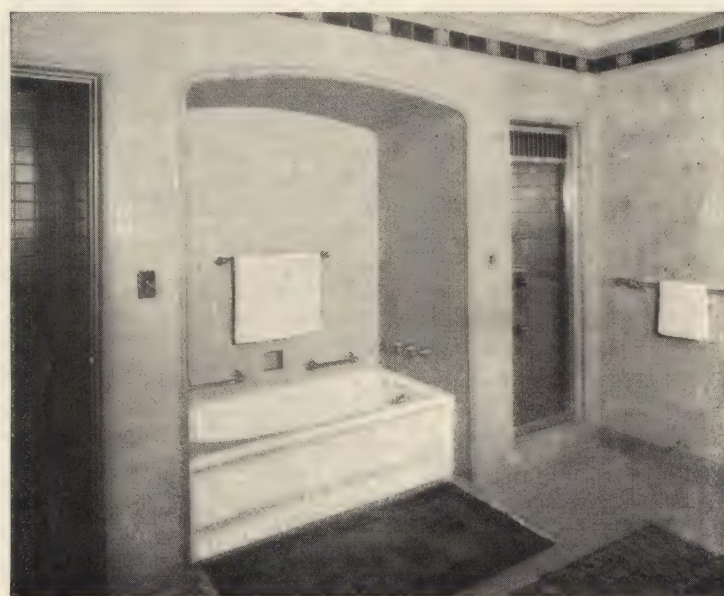
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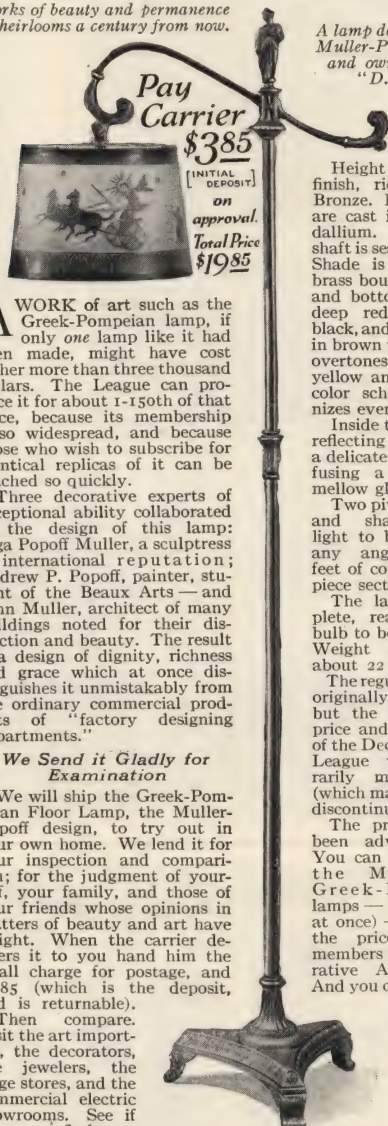
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Height about 5 feet, finish, rich Statuary Bronze. Base and cap are cast in solid Medallium. The upper shaft is seamless brass. Shade is parchment, brass bound, with top and bottom bands in deep red, design in black, and background in brown with delicate overtones of green, yellow and red. The color scheme harmonizes everywhere.

Inside the shade the reflecting surface is of a delicate old rose diffusing a warm and mellow glow.

Two pivots, at shaft and shade, enable light to be placed at any angle. Fifteen feet of cord, with two piece sectional socket.

The lamp is complete, ready for the bulb to be put into it. Weight packed is about 22 pounds.

The regular price was originally fixed at \$36, but the introductory price and to members of the Decorative Arts League was temporarily made \$19.85 (which may have to be discontinued).

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WORK of art such as the Greek-Pompeian lamp, if only one lamp like it had been made, might have cost rather more than three thousand dollars. The League can produce it for about 1-150th of that price, because its membership is so widespread, and because those who wish to subscribe for identical replicas of it can be reached so quickly.

Three decorative experts of exceptional ability collaborated in the design of this lamp: Olga Popoff Muller, a sculptress of international reputation; Andrew P. Popoff, painter, student of the Beaux Arts — and John Muller, architect of many buildings noted for their distinction and beauty. The result is a design of dignity, richness and grace which at once distinguishes it unmistakably from the ordinary commercial products of "factory designing departments."

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Then compare. Visit the art importers, the decorators, the jewelers, the large stores, and the commercial electric showrooms. See if you can find any lamp that even approaches it in beauty and artistic perfection — even at twice or five times the price at which this beautiful lamp can be yours (if you act promptly).

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We do no "selling" in the ordinary commercial sense. The lamp must sell itself to you — on your own judgment and comparison. If it does not . . . send it back any time within five days. (That is all the "selling" that the Decorative Arts League relies on — all that it has ever needed for any of its productions). We will return your deposit at once, and in full; and you will be under no further obligations whatever.

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Please send me the Greek-Pompeian Floor Lamp and I will pay the carrier \$3.85 (an initial deposit), when delivered, plus the transportation charges. If not satisfactory I can return the lamp within five days of receipt and you are to refund my deposit in full. If I do not return it in that time I agree to purchase it at the special introductory price of \$19.85 and will send \$4 monthly from date for four months; the lamp remaining your property until fully paid for.

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The twin room across the three-foot passage, with its one window to the street, and its green door giving to the garden, is a cozy dining-room. The fire-arch, deep and wide, stresses the sympathy of log and blaze; the round table, with leaves lifted, seems to be waiting for tea and toast, while the old clock, on the wooden mantelshelf, not only strikes the hours of our little day, but seems with its striking, to reëcho the hours when genius failed of its recognition.

To ascend the stairway of the Poe Shrine is not easy. It begins at the garden door (making the most adorable under-stair closet in the dining-room), with long triangular steps, and climbs on by steps so narrow that one must go slantwise to use them. Walled in, it is as perfect as a path between old box-hedges.

Upstairs are two bedrooms, of the exact dimensions of the rooms below, with fascinating dormer windows, *vis-à-vis*; little dull-green mantelpieces, and plaited rag rugs. Mrs. Jones has succeeded wonderfully in making



THE DESK THAT POE USED WHEN EDITOR OF THE 'SOUTHERN LITERARY MESSENGER'

each piece of furniture — whether American Windsor chair, candle stand, trundle-bed or chest of drawers — meet the size and architecture of the room.

The passage upstairs has considerably given away to a closet, which is lighted by the cunningest of windows opening to the left-hand chamber. The window has four tiny panes, heavily leaded.

One year ago this old stone house, whose existence for many years had been dependent upon a falsehood, looked very forlorn and shabby: its back premises, seventy-five feet in length, and about half as wide, contained junk and general refuse of the ages. The magic of devotion and taste has reclaimed it, and if America can show any relic of its kind more perfect — let America do it!

The tourist leaves the Edgar Allan Poe Shrine by the door to the garden, and pauses a while on the stone terrace about six feet wide and the length of the house.

He calls the garden a little Paradise even

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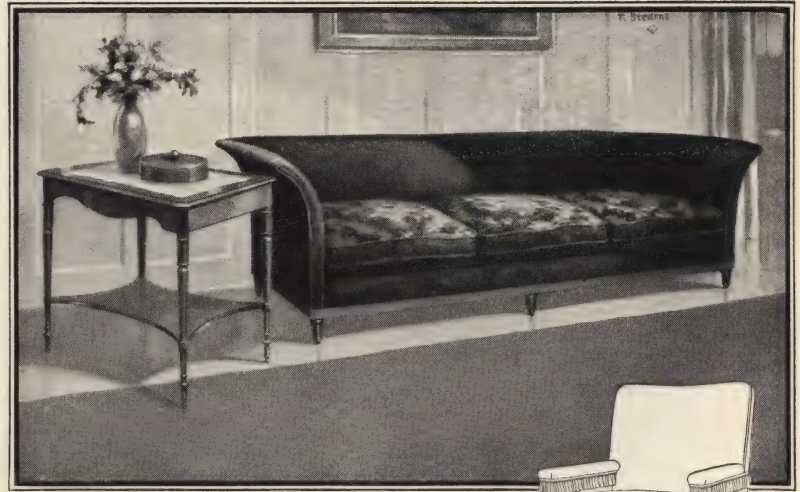
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Sofa and chairs have each been designed to yield the utmost in luxurious comfort. They are of Berkey & Gay's famous "Resthaven" quality. Each is full-sized, their down-filled cushions inviting to hours of languorous ease. Yet, so skillfully has the designer wrought, that the aristocratic silhouette, the graceful, sweeping lines, have a lightness and elegance that are supremely decorative.

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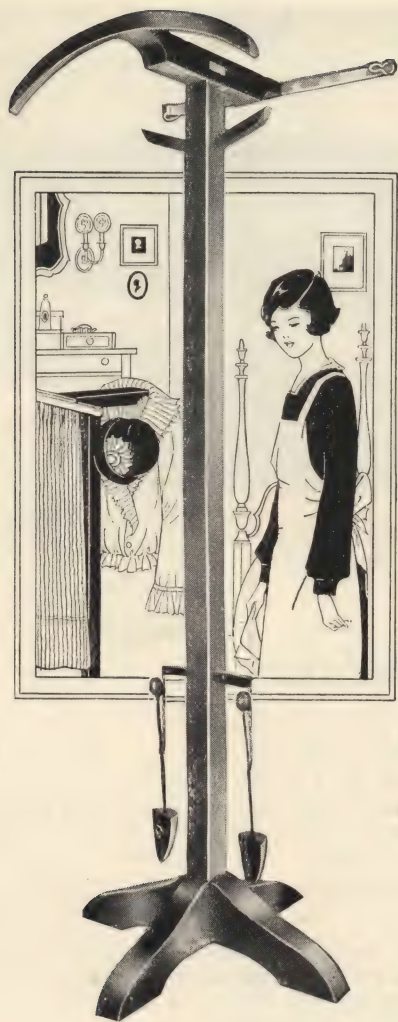
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# NIGHTRACK

Manufacturing Co.  
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with the hammers of industry beating outside: they cannot disturb the dreams of the pilgrim. He steps from the stone terrace to the garden, and strolls its whole length down the brick walk that leads to a pergola at the farthest end, across a brick walk in front of the pergola, and up another brick walk back to the terrace. In the middle, touching the terrace, is a square of lovely turf cut from another square of lovely turf by a brick walk — each bordered with English ivy. Then a circle of brick, in the midst of which the fountain plays; and around the fountain are feathery, flowering things making faces to themselves in the pool below. Beyond the fountain are two squares of turf separated by another brick walk; and between the bricks of each walk the grass is growing — bringing to memory the walks of some ancient Abbey worn by the tread of hosts which are no more. Upon the walls of the busy buildings, which enclose the old stone house, roses and jessamine are clambering thickly, the pergola will soon be covered with ivy and in the borders on the farther side of each, long brick walk are all the blooming things that canonize the very name — old 'garden.'

The tourist, enchanted, sat on the green bench near the fountain and absorbed the mellow tones of the house wall. The tiny panes of the windows and the heavy green shutters eloquently stressed quiet and coziness. The fountain's gentle splash was music, the smell of the bright fall flowers incense to their Maker, and the strike of the hammers, and the whirr of steam, only emphasized his own seclusion. He was so safe behind those towering, material walls. 'I have found what I wanted,' the tourist thought with a smile. 'Such a garden and just one year old — I have time, plenty of time, left to make one.'

He strolled back, along the grass-pricked, brick wall, down the two stone steps to the terrace, and up the one stone step to the house. He placed his hand on the little brass door-knob, scintillating with sunshine, although the door was open: he wished the sensation of entering his own little stone house. It took but a second to cross the narrow passage and enter the charming 'living-room.' He drew an ample 'Chippendale' to the corner of the hearth. Should he have touched it? Then he saw logs on the brass andirons, and blazes flaring and twinkling on the brass fender. *She* was on the other side, knitting in the firelight. They had spent much of their life wandering, and found at last haven in a little stone house. On the old walnut table were flowers just picked from their garden, and presently they would light the lard lamp, electrified, and read the evening paper. Their little stone house would be plenty big enough for two, and one guest. What would a couple without children desire better than a model of 'The Old Stone House'? Living-room, dining-room, their own chamber and one for their guest. Could a bath be put in the upstairs passage closet? Why not? It need not be such a big bath, after all.

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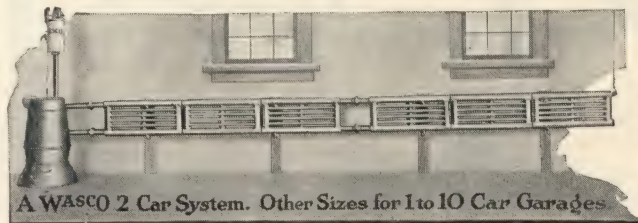
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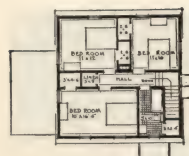


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one must have a kitchen. What did the folk who once lived here do without one? Oh, theirs was out in the yard, of course, and a little negro brought in the batter cakes. Would not a kitchen spoil my perfect garden? No use to bother about that. I'll have to get an architect, and everybody knows that architects can do anything.'

The tourist arose, and carefully replaced the Chippendale. Then he worshipped within a wonderful shrine, and wondered at the collection of rare memorials to an American genius before he went out.

Once more he stood in the garden: 'If all this is the work of one year, I can do it, too. Only one tree in the lovely garden, and that a paper mulberry close to the wall. They don't seem to have paper mulberries in gardens now — I wonder where I could find one. When I build my little stone house it shall have green in front, and pointed cedars, and certainly one young maple, always so glad in October splendor — for cheerfulness.'

### OUR HOME BUILDERS' SERVICE BUREAU

(Continued from page 494)

houses, therefore, accept the inevitable as to economical plan but exert their ingenuity to make the various parts interchangeable to fit different locations and exposures and to make the proportions of the house, its facades, and its details, pleasing to the eye.

The Home Builders' Service Bureau has in the past presented 'type' houses embodying both the corner-entrance and the central-entrance type of plan, with various façades. It is adding to its list this month a new central-entrance house with the usual three rooms and a lavatory on the first floor, four bedrooms and bath on the second floor, and a possible development of two rooms and a bath on the third floor. In the past it has been customary, in the case of type houses, to keep them so low that the attic space has been available for little besides storage. This has been done in the interest of economy. Somewhat insistent demands for a house with a higher roof line, in order to gain third-floor rooms, have lead the Bureau to develop this new design. The new house, therefore, may be built as a seven-room house and may be developed later into a nine-room house with an added bath. Furthermore, the purchaser may choose between a Colonial façade and an English type of façade, as both have been designed for these plans.

The house offers certain interesting variations from the usual plan. Chief among these is the placing of the kitchen on the front of the house, a feature often seen in English suburban homes, and too seldom encountered in this country. The advantages are many. On a lot with a northern exposure to the street, it permits a southern exposure for the dining-room. On a small lot, or on one where the street outlook may be uninteresting, it permits the concentration of the service area at one corner of the grounds, leaving the greater portion of

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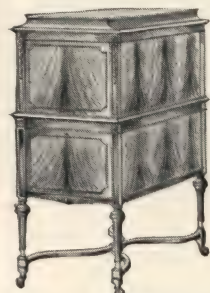
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SUPERIOR House Plant Food, a balanced ration scientifically prepared in our laboratories, contains all the essential elements of plant life. Just dissolve a level teaspoonful in water and pour on plant at roots. Beneficial to even the most delicate plant life. Clean and odorless.

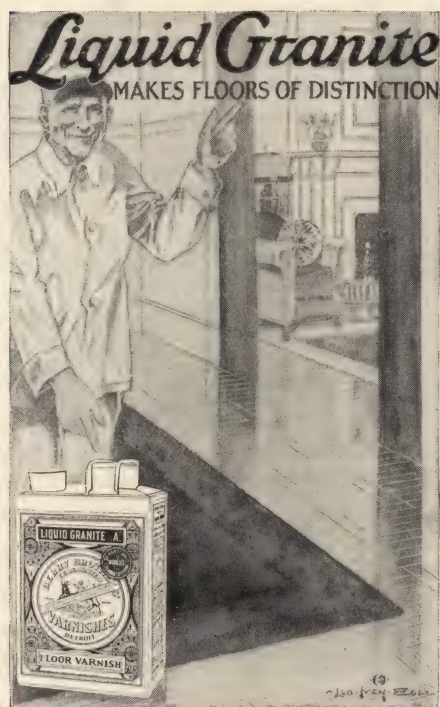
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Varnishes Enamels Stains  
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them free for development as an outdoor living-room. By placing the service quarters toward the street, also, greater privacy is obtained for the master's portion of the house.

One enters the front door into a vestibule which may have a tiled floor, and which contains an ample coat-closet. Passing into the main hall, a door at the left opens into a small entry from which one may enter the lavatory or may go down to the cellar without passing through the service portion of the house. From the entry one may also pass into the kitchen which is separated from the front hall by two doors, thus preventing the passage of odors of cooking, or the noise of pots and pans. At the right of the front hall is the living-room extending the depth of the house and graced by an ample fireplace. The living-room is twenty-five feet long and thirteen and a half feet wide. Across the hall from the living-room, and entered through a door at the foot of the stairs, is the dining-room, about fourteen feet long by eleven and a half feet wide, and so placed, provided the house faces north, that it receives the sunlight from early morning until after the lunch hour. There is no pantry between kitchen and dining-room, but a skillful arrangement of cupboards prevents anyone at the dining-room table seeing into the kitchen. A side entrance contains refrigerator and hanging space for wraps.

One feature which more than any other marks this house as different from the usual type plan is the arrangement of the stairs. When one enters the front door, the stairway, usually so evident in a small house, is not at first glance seen. There is a theory in architectural design that a stairway may be prominent in a plan if it leads to the important rooms of the design. In a small house where the living-room and dining-room are on the first floor, the stairs lead to the minor rooms, the bedrooms, and so it is fitting that they should not be too prominent. That is the thought which influenced the designers of this house and the result is a grateful relief from the usual ever-present stairway. At the end of the living-room, provision is made for a terrace which may be converted easily into a sunroom. On the second floor the bathroom is placed directly over the lavatory below. The one plumbing stack, therefore, serves the lavatory, the second-, and, if it is added, the third-floor baths. The four bedrooms on the second floor are corner rooms with windows on two sides, and with unusually good closet space. On the third floor is an opportunity for two good bedrooms, a bath, and storage space.

In façades, one has the choice of a Colonial design with arched entrance, porch and walls finished with clapboards, siding, or shingles as may be desired, or if he prefers, an English exterior, with stucco finish for the first floor, and above the broad shingles and batten shutters that help to make the English cottage. The dormer windows on either design need not be added unless the third floor is to be developed for living purposes.

Altogether, the Bureau feels justified in regarding this as one of the best type houses of moderate cost that have been developed in recent years. The plans are complete in every

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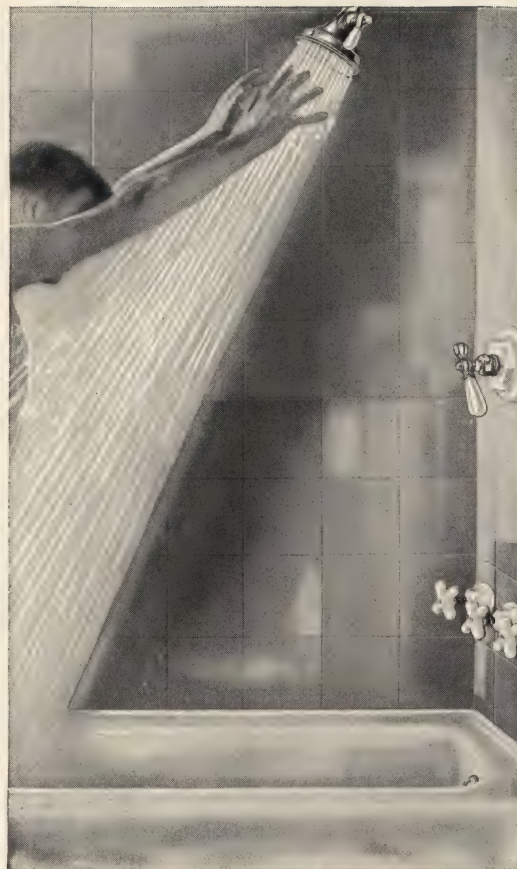
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way and there are ample working drawings, including all important details. The specifications are also clear and explicit. The completed third-floor plan is included in the set, of either the English or the Colonial façade. Plans may be purchased with the living-room either to the right or to the left of the front entrance. The charge for working drawings and specifications is fifty dollars.

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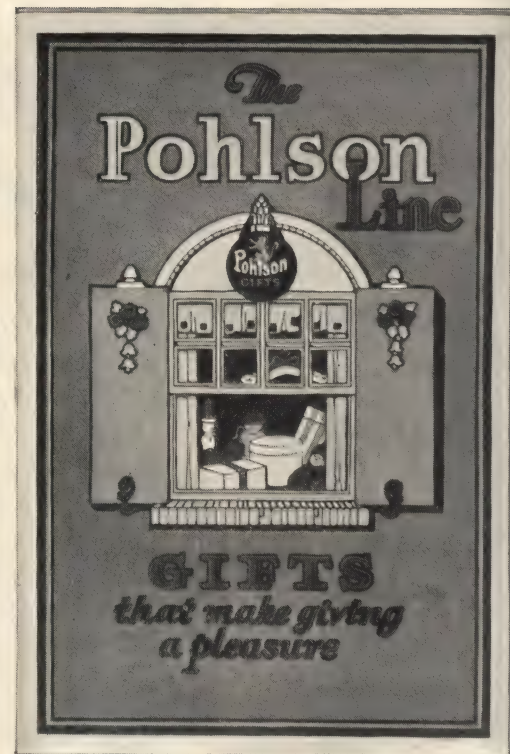
Hot air, steam, vapor steam, or hot water.

## PUTTING THE GARDEN TO BED

(Continued from page 508)

And finally, to complete the tucking-in of the garden's bedclothes, surround the trunks of the young fruit trees with tar-paper collars to discourage the nibbling teeth of rabbits hard pressed by deep snow and the failure of their normal food supply. These collars should extend at least a foot above the deepest expected snowfall, and be held in place with copper wire. They are easy to make and in severe weather often mean the difference between trees that are healthy and unharmed and those that have been 'girdled' and perhaps killed.

While we are on the subject of rabbits, any that may be about your grounds will be less likely to eat forbidden bark if you supply them with legitimate food, especially toward the end of the winter. Gnarly apples, cabbage tops, turnips and such green scraps put in some accessible place where they will not be snowed under will quickly allure marauding bunnies. A rabbit with a full stomach is not nearly as omnivorous as one that has had little to eat for a week. Besides, it is pleasant just to know



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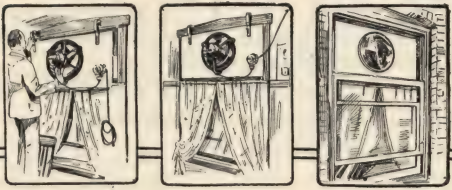
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that the little beggars are not half starved.

Of an adequate protection against field-mice that tunnel beneath the snow and creep under the base of even the tar-paper guards, I confess I know nothing. Grain poisoned with arsenic and spread around the trees and shrubs before snow flies may somewhat avail, but it is open to the same criticism that applies to every other use of poison: it may kill the innocent bystander. Perhaps, anyhow, the mouse peril is not greatly to be feared unless the snow and ground ice are unusually heavy. Field-mice are forehanded little rascals, and it is seldom that their normal winter food-supply fails them.



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High-quality greenhouse products are finding an increasing demand, and the industry offers special inducements to those having a knowledge of and a liking for the work. Success in this industry will depend much on the suitability and adequacy of the equipment. The fact that the quantity of coal used to maintain an acre of space inclosed in greenhouses at the required temperatures varies from 250 to 500 tons a season indicates the need for the practice of every possible economy. According to Farmers' Bulletin No. 1318, Greenhouse Construction and Heating, just published by the United States Department of Agriculture, fuel losses in greenhouse heating are sustained because of poorly constructed houses, a faulty heating-system, or the lack of repair of the house or the heating plant.

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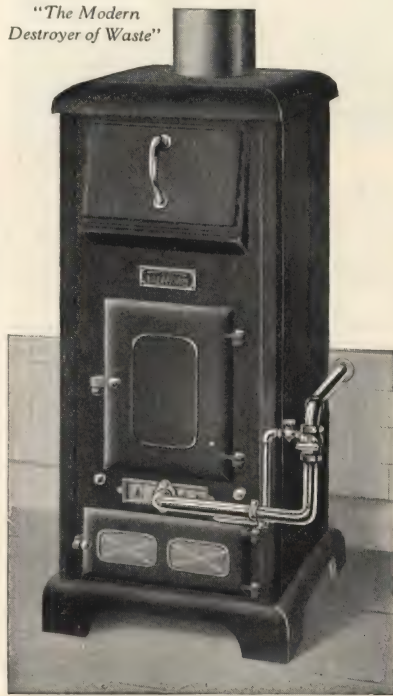


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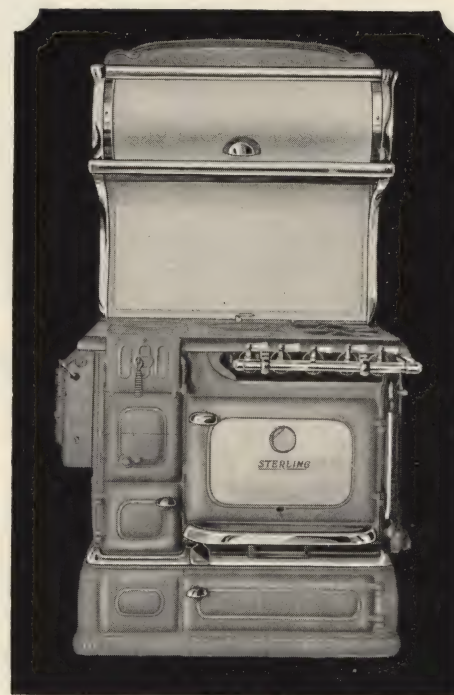
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## THE THOMAS PAINE HOUSE AT NEW ROCHELLE

BY REGINA ARMSTRONG

NESTLING against a hillside amidst over-towering ancient trees, a little gray house is glimpsed by the passer-by on the great boulevard which opens northward in New Rochelle on the way to White Plains. Along this road the British and American armies reconnoitred during Revolutionary days. Stately villas look down on the little shingled house; but it keeps its quaint character with a friendly, if somewhat austere, withdrawing into itself. It is the home that was once owned and occupied by Thomas Paine. Now it stands in a two-acre plot, a corner of the tract of two hundred and seventy-seven acres that was bestowed upon Paine by the act of the New York legislature of May 12, 1784, in 'consideration for the eminent services rendered to the United States in the progress of the late war by Thomas Paine, Esq., and as a testimony of the sense which the people of this State entertain of his distinguished merit.' The plantation, as it was called, was the confiscated farm of Frederick Deveaux, who had remained a Loyalist.

When Paine acquired the property, he broke into song, writing his ode of the Cincinnati, and giving a village fête when he went to take possession. At that time the place had a stone mansion, which had been the patrimonial home of the Jays. It was situated on a high ridge, overlooking Long Island Sound, and some half mile up the lane that is now known as Paine Avenue. That house burned down when Paine was in France in 1793. Paine wrote to Jefferson that he heard from Lewis Morris that his house and barn had burned down, and he added: 'I assure you that I shall not bring the money to build another.' But he did build another, and made it a facsimile of the original.

In 1805 he again wrote Jefferson, and from New Rochelle, that 'it is a pleasant, healthy situation, commanding a prospect always green and peaceable.' Later in the same year, he itemized his furniture, 'six chairs and a table, a feather bed, and a bag of straw for Thomas (Bonneville), a teakettle, an iron pot, an iron baking-pot, two candlesticks, and a pair of snuffers.'

Letters have been preserved of visitors to Paine's house who make mention of the Franklin stove and andirons that Benjamin Franklin gave him. He and Franklin had discussed a smokeless candlestick invented by Paine, and



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## THE SPIRIT of the GARDEN

By MARTHA BROOKES HUTCHESON

*Member of American Association of Landscape Architects*

*With an Introduction by ERNEST PEIXOTTO*

**T**HE illustrations alone would make this book an inspiration—picturing, as they do, many of the most beautiful gardens in America, as well as old historic gardens of Europe—and when combined with delightful text the result is undoubtedly one of the most important garden books of the year. Mrs. Hutcheson is one of the foremost authorities on landscape architecture in America and her gardens are well known to all lovers of art. This book places her valuable advice within the reach of all who desire a garden of individual charm.

An early reader of the manuscript of this book wrote: "I do not know very much about gardens and I was therefore astonished to find that after reading this book I seemed to know a great deal more and to have got hold of something that really was a first principle in the art of making a garden. I believe that this is a rare thing in garden books. The interest of this book is in the clearcut statement of technical principles, but through the author's detail there is provided something more than a technical interest, and that is the spirit of the garden."

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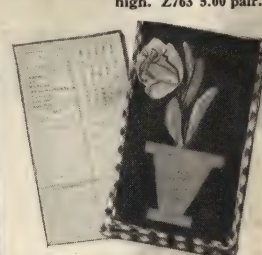
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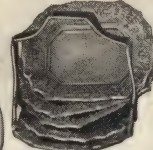
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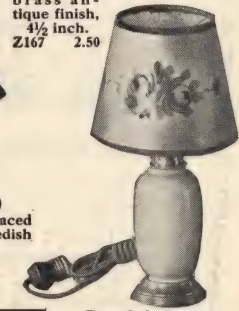
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## The Starlight Wonder Book

By HENRY B. BESTON

Author of *The Firelight Fairy Book*

"READ us a story!" say the youngsters of the family; and here is a story-book after their own hearts. And *real stories*, too, gay, friendly-spirited tales of marvelous and daring adventures in wonderful kingdoms of the fairy world. A sunshiny sparkle of genial humor runs through every page. It is a book that will appeal not only to children but to all adult readers who delight in whimsical humor and elfish satire.

The new book contains a frontispiece in color and twelve full-page black-and-white illustrations by Maurice E. Day, who did the illustrations for *The Firelight Fairy Book*.

\$3.00

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8 Arlington Street - Boston (17), Mass.

he kept Franklin fully informed as to the European interest in his one-span iron bridge, the model of which materialized in his mind from observations of spiders making their webs.

When death came to Paine in 1809, his body was buried, as he had directed, on the New Rochelle farm, near where the monument to him stands, and close to the present site of the house. In 1819 his remains were removed to England, and all trace of them is lost. In 1839, a monument was erected to his memory at the entrance to the farm, and later a bust was added to the monument. On the monument is engraved, as he wished, his name and 'The Author of Common Sense.' Across its front is also traced, 'the world is my country and to do good my religion.'

The heirs of Paine sold the farm in 1819, but the house continued to engage the interest and curiosity of inhabitants and visitors. The Franklin stove, especially, was revered and kept track of. Mention is made of it in manuscripts, in church archives, and in local histories. It remains in the room which was Paine's study and bedroom, and where the attempt was made on his life, Christmas, 1805, when 'the charge, making a hole as big as his finger, lodged in the surbase of the window at which he sat.'

Most of his meagre household effects have been scattered. The Paine Association, which maintains a historical room in the house, as well as the Daughters of the Revolution, vouch for the authenticity of a low-back Windsor chair in which Paine sat and wrote and which was preserved by the Bayeaux family, friends of Paine, and by them handed down to their descendants. It is one of the oldest forms of the variants of the Windsor.

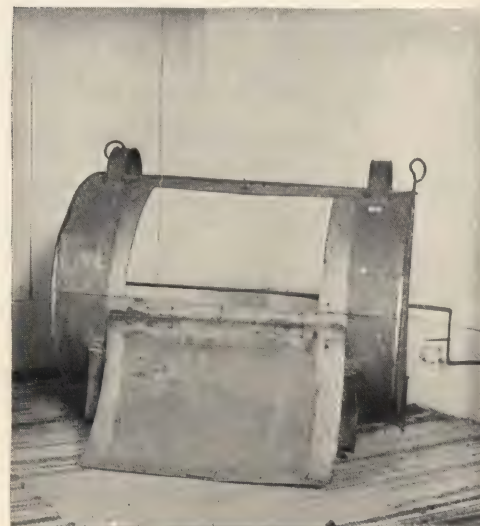


A WINDSOR CHAIR OF A RARE TYPE WITH BOW BACK, NINE SPINDLES, AND WELL-TURNED LEGS

An effigy of Paine is now in the chair. On a stand, near by, are the candle-trimmers he used. There is an extensive bibliography of Paine in this room, and many portraits and relics, the oil portrait by Jarvis, prints, engravings, caricatures, the death mask made by Jarvis, original letters, and so forth. The beautiful portrait by Romney, the one with 'genius in his eyes,' is recalled by several engravings from it, one from Sharp.

In the march of improvement that has made New Rochelle a residential suburb of New York City, the large farm of Paine, previously divided, was cut up into building-plots, and in 1908, the further genius of progress threatened the demolition of the house itself. It was then that the late Henry M. Lester, president of The Huguenot Association, and whose family for two generations had been owners of a part of the Paine farm, and whose interest in the house had dated from his childhood, obtained the house from the owners, with the understanding that he would remove it. Mr. Lester purchased about two acres which had been the entrance portion of the farm, near the monument and former grave. Here he had the house moved and restored with such sympathetic fidelity to its original and such regard to the architectural restraints of its period that to go near it or within its walls is an invocation from a century past. The same is true of the rehabilitation of the interior. Paine's furniture had disappeared, but the homely furniture of the period was procured and pieces of historic value of Huguenot and Colonial days were welcomed as gifts and as loans. Some invaluable treasures have thus been procured. The grandson of Benjamin Franklin, A.D. Bache, son of that Richard Bache to whom Paine came in America in 1774, with a letter of introduction from Franklin, has given a warming-pan that belonged to his mother, Sarah Bache, the only daughter of Franklin. There are many things from the Pell family, who once were lords of the manor of Pelham and who sold a tract of six thousand acres, including the township of New Rochelle, in 1689, to Jacob Lester, for a certain sum of money with the additional proviso, 'the grantee and his heir yielding and paying under said John Pell as lords of the manor of Pelham one fat calf on every four-and-twentieth day of June (St. John the Baptist Day).'

Mr. Lester turned over the property he had acquired to The Huguenot Association of New Rochelle, which maintains the house and grounds. It has been named Huguenot House to give wider range to its purposes, which are historical, of the section and of Huguenot and Colonial days. It is open free to the public, attracting visitors from all parts of the world and



A DUTCH OVEN OF SHEET IRON IN WHICH IS A SPIT



## Are You Contented?



**A**N enterprising publication recently asked thousands of farmers' wives this most personal question: "Are you contented with your lot?" In 94 per cent of all cases the answer was "Yes, decidedly."

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Protect your floors and furniture with these perfect rolling and easy turning casters. So convinced are we that one set of four Bassick Casters in your home will make

you realize the dollars that complete equipment of these casters will save, that we are giving a trial set at 25% under the regular price.

### Don't Miss this Special Trial Offer

We offer you for sixty days a complete set of four Bassick Diamond Velvet Red Fibre de luxe Casters for medium weight wooden furniture on carpets, rugs or linoleum, at the remarkable price of 75c per set (regular retail price \$1.00). Only one set can be sent to any one person. Remember this is a trial offer only. Send for your set now!

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"One of the most entertaining of the year's books of fiction"

## THE QUARE WOMEN By LUCY FURMAN

THE "quare women" came from the Blue Grass country into the Kentucky mountains, where they undertook to teach the mountaineers something about cooking, sewing and "book-larning." It is a picturesque book, made so partly by the setting and by the dialect, and partly by the figures of the mountaineers themselves, who are drawn with sympathy and skill. — *N. Y. Evening Post*.

MISS FURMAN has a rare gift for vivid portraiture, a delightful narrative style, and an infectious humor. Her artistry captures with charm and unforgettable distinctness the cabin interiors and the poetry, majesty, wild picturesqueness of cliffs and peaks, mountain forests and the rocky caprices of the creek named Troublesome. It is easily one of the best written and most entertaining of the year's books of fiction. — *Louisville Post*

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SECOND ANNUAL  
**COMPETITION AND EXHIBITION  
 OF HOUSE BEAUTIFUL COVERS**

FIRST PRIZE \$500

SECOND PRIZE \$250

SEVERAL HONORABLE MENTIONS

CLOSING DATE, FEBRUARY 9, 1924

*The House Beautiful Publishing Company has the pleasure to announce that the success of the competition held last year for cover designs has led it to repeat this event and to offer annually similar awards for designs which will be judged as before upon their merits according to the following points:*

1. Beauty of design and color
2. Effectiveness on news-stand, seen at a distance of fifteen feet
3. The degree to which the design expresses the individuality of the magazine

*Conditions:*

*Designs will be considered from all who care to enter the competition, provided the following conditions are observed:*

1. Cover designs must be exactly fifteen and one quarter by nineteen and seven eighths inches ( $15\frac{1}{4}'' \times 19\frac{7}{8}''$ ), and must be mounted or rendered on a stiff board, eighteen by twenty two inches ( $18'' \times 22''$ ).
2. Designs may be presented in any medium, but the colors must be obtained through the use of blue, yellow, red and black.
3. No lettering should be put on by the artist. The placing of the title *House Beautiful* in one or two lines at the top, and the date line at the bottom should be considered in making the design.
4. The artist's name must not appear on the drawing, but on the back should be put a pseudonym or device which is again put on a three-by-five card with the artist's name and address typewritten. This card must be placed in an envelope, sealed and enclosed *with the drawing*. Any characteristic signature will later, at the request of the artist, be added to designs accepted, before they are reproduced.
5. No more than three designs may be submitted by one person.
6. Designs must be received on or before *February 9th, 1924*.

*Competitors should especially bear in mind the fact that originality is an important factor, and, as was the case last year, will have a large influence in the final decision.*

*Exhibition of Designs:*

Artists will be interested to know that a selection of several hundred designs was exhibited in many American cities where their appearance aroused widespread interest among artists, advertisers, and the public. Again this year an itinerary of exhibitions will be arranged, notice of which will be published later in the *House Beautiful*.

*Delivery of Designs:*

Designs must be securely wrapped, addressed, and delivered prepaid to the Competition Committee, *The House Beautiful*, 8 Arlington Street, Boston (17), Mass.

Designs submitted in this competition are at the owner's risk from the time they are sent until returned, although reasonable care will be exercised in their handling and keeping.

The Prize Designs are to become the property of the *House Beautiful*, and we reserve the right to purchase at one hundred dollars those designs which are given Honorable Mention and any others that may be desirable. All others will be returned to the owners, as soon as possible after the exhibition, provided sufficient postage is included.





OLD WALNUT SECRETARY IN PAINE'S STUDY

friends that zealously guard its traditions. Rag carpets are on the floors, rush-seated and hair-cloth chairs, old closets filled with old china and quaint old pots that once hung on cranes. A Terry clock ticks on the handmade mantel between two samplers yellow with age. There are bellows, foot warmers revolving gridirons, and waffle irons with handles five feet long, and other outgrown conveniences of the Colonial period adorn the place.

The Huguenot relics include a desk brought over by the Lambdens in 1702; a tiny battered mirror that was the only looking-glass in the colony, which came in 1686; a French chair of the same date that refuses to be classified, which belonged to the Guions; a warming-pan of that Frederick Deveaux, who lost his property and his life by loyalty to the king.

Outside, old-fashioned hollyhocks grow tall beside the windows, and calico roses, as it must have been long ago; stepping-stones lead down the sequestered path from the North Avenue street side to find this idyllic spot shrining the rugged relics of two epics of history.



## SOUND-PROOF PARTITIONS

THE demand for quiet rooms in hospitals, hotels, and office buildings, the desirability of insulating music studios and other rooms where disturbing sounds are produced, and the necessity for solving other problems for the control of noise have led to repeated requests from architects and builders for reliable information on effective methods for insulating sound. Although present information on the subject is incomplete, Bulletin No. 127 of the Engineering Experiment Station of the University of Illinois, 'Sound-Proof Partitions,' by F. R. Watson, collects and presents the available information in a systematic way, giving the methods and results of various investigations relating to the action of materials on sound and describing practical installations of soundproofing.

## KENSINGTON FURNITURE

*A Group in Our Showrooms**American Hepplewhite mahogany furniture by Kensington*

THE fascination of old furniture lies no doubt to some degree in the mellowness that time brings and in the sense it imparts of service faithfully performed; still more in charm of design, inherent in the well defined style that has developed naturally as the every-day expression of the life of a people; but above all in the fact that it possesses

character — the quality that can be expressed only by craftsmanship.

It is the distinction of Kensington furniture that it retains the charm and the decorative quality of the antique because it also is the product of craftsmanship, and because it faithfully interprets and gives life to the spirit of old work in design as well as in execution.

Kensington furniture is made in all the decorative styles appropriate for American homes.

*The purchase of Kensington Furniture may be arranged through your decorator or furniture dealer.*



*Write for illustrated booklet 'How Kensington Furniture May Be Purchased.'*

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## The Dark Frigate

By CHARLES BOARDMAN HAWES

Author of *The Mutineers* and *The Great Quest*

THIS new story has the same authentic tang of the sea that distinguished the author's earlier books. It is a thrilling tale of English pirates of the seventeenth century, full of the atmosphere of the old-time ships and sailors. The central figure is a young Englishman, Philip Marsham, who inherits a roving disposition from his father, and indulges it to the full. The scenes are laid in England in the troubled years before and during the Cromwellian period, and at sea, chiefly in Caribbean waters. It is a book which will prove a treat for all lovers of valorous adventure by land or sea.

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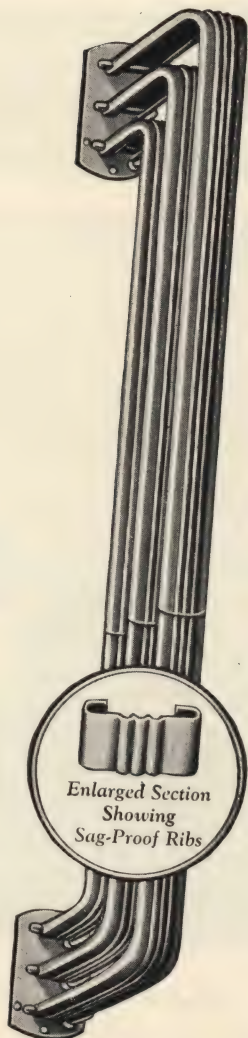
Graceful, efficient, rustless, with projections of just right length, "Bluebirds" keep curtains neatly draped, clean, sanitary. They hook on easily yet won't come down and soil your curtains.

Single, double and triple Satin Gold or White Enamel Finished Rods suit every home and window, modest or elaborate. Ask your dealer for "Bluebirds"—the new rods with sag-proof ribs.

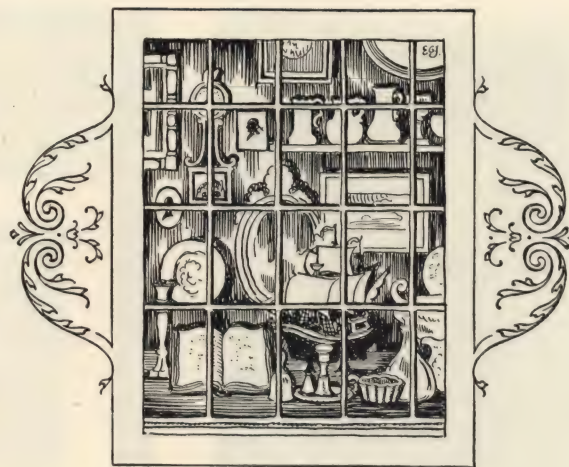
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## WINDOW SHOPPING

*WE do no purchasing, but shall be glad to give the addresses where the various articles mentioned may be purchased, upon receipt of a stamped, addressed envelope.*

COME with me this gray November day and we shall visit a shop which is the Paradise of Boston children. To appreciate it fully you should have a little hand in yours, for everything I am going to tell you about this month is for children, the most important patrons of the shop, in spite of the fact that their elders may buy ribbons, and wools, and 'spools of twist' conveniently at hand at the front door. The proprietor herself is tiny — just the right height for the children to talk with, a fact which probably accounts for their devotion to her. Another important fact is that she considers it her life work to cater to all the needs of her small friends: not only the jolly well ones who come with their parents and nurses, but the little sick ones, too, who can only send messages, are sure to be supplied with whatever their hearts desire.

inimitable humorous naïveté? This tells the astonishing consequences which followed when a poverty-stricken King obeyed his wife's instructions to bring home 'a pound and a half of salmon, NOT too near the tail.' There are many illustrations, the full-page ones being charmingly colored, and the price is \$1.50.

The present revival of interest in Kate Greenaway's work accounts for the reappearance of her lovely books which were childhood treasures to many of us. Here is *Mari-gold Garden* and *Under the Window*, with the same enchanting, quaint, little colored figures which we remember so well. They cost \$2.50 each, and there is also a small *Kate Greenaway Birthday Book* for \$1.25, and a charming, *Painting Book*, to color, for 85¢.

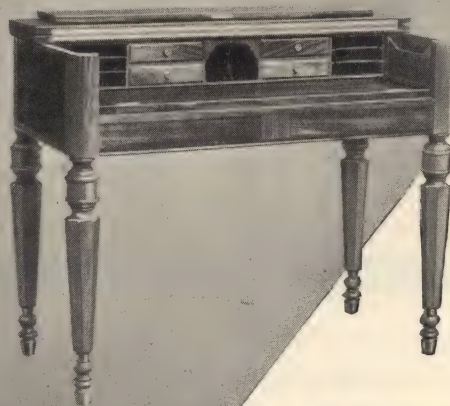
*The Bible Story Book* is a large, handsome volume, with many colored illustrations, and interesting text, in large print. All the old stories are well told, with pictures which will impress them on a child's mind. The price is \$2.00.

*The Pied Piper of Pudding Lane* is the sequel to last year's *The Boy Who Lived in Pudding Lane*, which was so popular. It has colored pictures, and the price is \$2.00. Lovers of fairy tales will enjoy the new *Starlight Wonder Book*, with whimsical pictures, whose price is \$3.00. For children who read easy French there are two of the beloved *Peter Rabbit* series in this tongue, and their gentle humor seems more amusing than ever. 'Jemima Puddleduck' appears as 'Sophie Cane-tang,' and poor 'Benjamin Bunny' still suffers *sous le panier*, under his new name of 'Jean Lapin.' Please add postage when ordering any of these books.

LET us walk straight through to the book counter first, and after a glance at the lovely garden with a fountain in this city backyard, sit right down among the books. The new volumes which are ready for Christmas are really delightful.

First, for the babies, there are the English washable books, with 'A. B. C. objects,' animals, or 'choo-choo cars' for their subjects. The prices range from 35¢ to \$1.75. There are also large linen picture-books with stiff leaves, and painting books in great variety for the older children. Then, for the story-loving age, there are all sorts of delightful volumes. Who would suspect that *The Magic Fishbone*, which is just published, is by Charles Dickens, and has his

## Shaw Spinets



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There is an indefinable charm about the Spinet desk. Its grace, its beauty, the historical associations that surround it, combined with its matter-of-fact practicability make it a valuable and useful furnishing for every home.

Shaw Spinets embrace a wide choice in style, design, pattern and size. They are splendidly constructed by Grand Rapids' finest craftsmen, and suited to your needs. Shaw Spinets offer the desk you desire at a price that will appeal.

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IF we have a small boy with us, he has probably been eyeing the near-by boat department with eagerness, so let us go with him to the counter where boats of every description ride at anchor. His eyes will shine as they light upon an 18-inch sailboat, with a hollow hull, and heavily weighted keel, Marconi-rigged, and with tiny brass fittings. This sells for \$6.00. All the boats from this shop are *guaranteed to sail*, or they may be returned; but they never come back for they are perfectly made, many of them by most expert toy-boat-builders at Marblehead, that famous old ship-building town on the Massachusetts coast. A 24-inch boat, 'Hennesey model,' with a hollow hull, Sonder-rigged, is \$10.00, and a 9-inch model, rigged the same, with solid keel, is \$1.25. It adds to the pleasure of buying a boat to have a tall boy in charge of this department, as he speaks the language of boats to perfection, and can answer any question that a prospective yacht-buyer may want to ask!

He will show you little 'wind-up boats,' as well as sailing ones, if you wish. These are made of copper, so they can't rust, and have blue steel springs. The larger run about seven minutes, and the smaller ones three or four, on one winding. An 18-inch ocean liner is \$7.50, a 15-inch one \$6.00, a 13-inch motor cruiser is \$4.25, a 'King Tugboat' 10-inch model \$3.50, a small gray merchant marine \$3.00, a 10-inch motor cruiser \$3.00, and a handsome green and tan motor boat 12 inches long is also \$3.00.

NOW that we have been patient with our little boy let us leave him to the joyful task of deciding which boat he will take home while we go with Little Sister to the counter at which she has been gazing with loving eyes. Can you wonder when she shows you a four-room doll-house, completely furnished with tiny Colonial furniture?

The house is 24 inches long, 20 inches wide, and 14 inches high. It also has a porch 5 inches wide, which is supported on flat pillars with flowering vines painted on them. There are four rooms, and a staircase with white balusters,

whose mahogany hand-rail matches the little doors. These doors, by the way, have tiny brass knobs, and real, practical hinges. There are small-paned windows, with diminutive curtain rods over each one, waiting for the new tenant to put up the draperies. The walls are softly tinted in plain colors, and the front of the house may be closed if desired. The price is \$30.00, plus carriage.

THIS mansion may be completely furnished with the most charming miniature furniture it was ever my good fortune to see. From the collection you may choose pieces in mahogany, gum-wood, or painted in butter-cup yellow, black, blue, green, or red, and decorated with sprays of flowers in the most approved fashion. All the furniture is made on the scale of 1 ft. to an inch. Toy-makers have decided to adopt this scale so that all pieces will go together whenever bought. Beside the furniture, Mrs. Doll may make her home convenient and beautiful with dishes, tea trays, telephones, braided mats, andirons, bird-cages, and all the proper accessories.

And the dolls themselves! There are all sorts and kinds, from the inch-long baby, to the tall, walking, and talking variety. A lovely baby doll, 9 inches in size, with a long dress and pink-ribboned bonnet is \$6.00, and a fat boy doll, unbreakable, with pink or blue rompers and hat to match is \$7.00. Rag dolls of great charm, who can call 'Mamma,' and walk with her help, cost \$4.00, and there are more expensive wooden dolls for \$12.00, who are dressed in dainty little crêpe dresses, trimmed with organdie frills, and having pockets just like real little girls' dresses. These children wear silk shoes and stockings, and may have masses of curls, or bobbed hair, just as you choose.

You will be interested to know that all the dolls here are dressed by a dolls' dressmaker who does nothing else, and who says with pride that she 'was trained by the best dolls' dressmaker in America.'

I am expecting to have a good many letters asking me to tell Santa Clause just where this shop is located!

*Mary Jackson Lee*

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The nailheads at the corners are really screws made to reproduce old hand-forged nails. They come with every W. Irving fixture or may be bought separately.

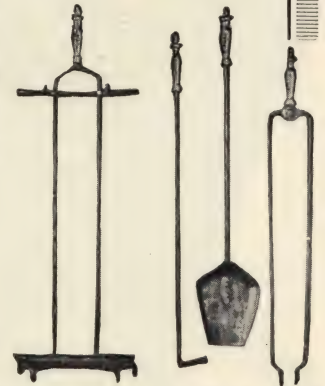


hand forged  
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hardware.

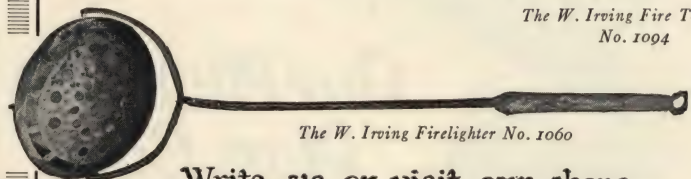
**FIRESIDE TIME**—the time of the harvest. It was a time that meant much in Colonial days, when the family gathered about the hearth. It still means much, but it will mean infinitely more if the chimney breast be graced with W. Irving HAND-FORGED HARDWARE. Each piece an authentic reproduction.

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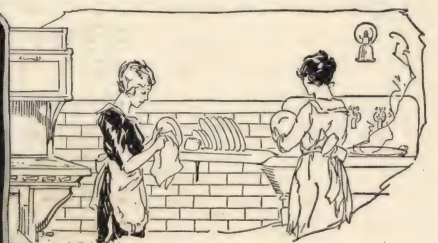
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MUCH as you may like to plan your home and the arrangement of your bathrooms, do you know enough to do it? Will you always remember that the piping should not be carried into an outside wall? Do you know the convenience of the separated toilet from the bathroom? These and many other pointers are covered in our instructive plan book, "Bathrooms of Character." It shows many different bathrooms, arranged to meet varying conditions and pocket books.

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## BOOK & LAMP

**Towns and Town Planning, Ancient & Modern, by T. H. Hughes & E. A. G. Lamborn.** New York: Oxford University Press, American Branch. 1923. 156 pp., illustrated. 7½ x 10½ inches. \$5.00.

THE readers of the *House Beautiful* will seldom find a more entertaining historical book than the one which Mr. Hughes and Mr. Lamborn have given us. Their style of writing is bright and crisp, and their assemblage of illustrations excellent and excellently reproduced.

We are made acquainted with the high spots of town-planning history from Greek and Roman times down to the towns laid out under Renaissance influences. The authors then take up 'town and village in Britain' in considerable detail, presenting the subject more fully than in other town-planning books. The town-planning activities of King Edward I and King Henry II are described and illustrated in an interesting fashion, and we get an equally good idea of the more spontaneous origin of many little towns and villages which sprang up by manor and monastery. We are glad to read the authors' speculation about the origin of English town names and their quotations from contemporary writers about early cities and towns.

The last two of the four chapters in the book treat 'The Modern Movement' and 'The Future.' The authors review briefly town-planning work in many parts of the world and then lay down what they consider the essential requirements for the town plans of the future.

The two monographs on town-planning history by English writers which preceded this book, Haverfield's *Ancient Town Planning* and Tout's *Medieval Town Planning*

receive acknowledgment in the preface. The reader who already owns these will find much additional about Britain in the present work, and will wish to own it not only as a convenient review, but as an illuminating series of essays on the spirit of town planning.

—THEODORA KIMBALL

**Garden Portrait, by Amelia Leavitt Hill.** New York: Robert M. McBride & Company. 1923. 230 pages. Illustrated. 6½ x 9½ inches. \$4.00.

THIS volume is an excellent combination of the practical and the unusual in garden books. It has many charming illustrations, printed in sepia, and chapters on subjects a little out of the ordinary, such as moonlight gardens, flower spectrums, the half-acre garden, and birds in the garden. It includes practical considerations as well and gives valuable advice on the purchase and care of bulbs, roses, lilies, house plants, and flowers for cutting purposes.

The chapter on the wild-flower garden will be read with interest by readers who have not been successful in this branch of floriculture, for it explains many things which an amateur is not apt to know. We must confess, however, that personally, we cannot wax enthusiastic over the thought of having a wall 'covered with poison ivy,' even though it may be, as the author states, 'perhaps the most beautiful of our native vines.'

We know that the author has gained all the information which she gives us so delightfully at first hand, and enjoyed every step of the way. We feel impelled to go and do likewise as soon as possible, and this is, after all, the real *raison d'être* for garden books.



**The Burgess Flower Book for Children, by Thornton W. Burgess.** Boston: Little, Brown, and Company. 1923. 6x8½ inches. 338 pages. Illustrated. \$3.00.

**T**HIS book is a companion volume to the *Burgess Animal* and the *Burgess Bird Books* for children. It is written in story-book form in language which is easily understood by small readers, and will be sure to interest them since the information about the flowers is given in the form of further adventures of their old friend, Peter Rabbit.

Children who read it will want to start out immediately to follow the hints which Sammy Jay, Johnny Chuck, Tommy Tit, Lady Bumblebee, and the other citizens of the woods and fields give to Peter Rabbit to help him locate and recognize the flowers.

The flowers described follow the sequence of the seasons, and the list contains all that the child would be apt to find at his doors. The colored illustrations are really beautiful, the exact tints of the fringed gentian, the mountain laurel, the lady's slipper, and the California poppy having been wonderfully well reproduced.

At the end of the book there is a forty page 'Appendix' of flowers for older children, or grown-ups, to find. The language used is more technical than that in the body of the book and much useful information is given.

This book would be an excellent gift for a child who has an opportunity to study the wild flowers in their native surroundings.

**The Decoration and Renovation of the Home, by Arthur Seymour Jennings.** New York: Spon and Chamberlin. 220 pages, with 14 colored plates, and many illustrations in the text. 11¼" x 8¼." \$8.50.

**T**HIS English book is a very good, practical one on household decoration, with practical advice of much value on the ways of painting woodwork, finishing floors, and so forth. There are directions for house painting with color plates in full colors, and line drawings and photographs to illustrate the text. The Chapter on 'Practical Questions and Answers' will be of value to architects and decorators, as well as to homeowners. There are suggestions for the best treatment of all sorts of materials and articles from galvanized iron to baskets.

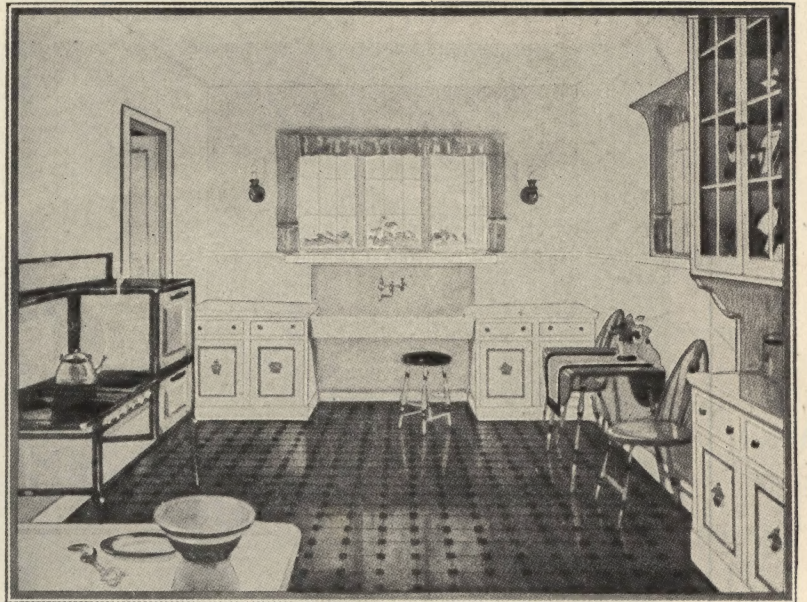
There is a chapter on 'How to Remove Spots and Discolor from Fabrics,' and one on useful recipes for making cement, brass polish, cleansers for various fabrics like oilcloth, leather, carpets, and so forth, and various other miscellaneous recipes which will be useful to any housekeeper. There is a bibliography of books in the back, but, of course, they are all English publications. This is also true of the lists of decorators' specialties which follow.

**The Georgian Period; Students' Edition.** Measured Drawings of Colonial Details. New York: U. P. C. Book Co. Portfolio of 24 pages of text and 100 plates. Price \$15.

**S**INCE the successful planning of the modern home is necessarily based upon the following of correct precedent, it is evident that a study of well designed older work is of great importance. The most permanently satisfying of modern American houses are generally those patterned more or less faithfully after the buildings erected during the early days in the Colonies, the type being the perennially popular 'Colonial' style, which of course means the American following of the architecture in vogue in the mother country, which during the most flourishing part of the Colonial period was the architecture known as 'Georgian.'

For the benefit of architects and for home builders and planners in general there has been produced a new and popular edition of a widely known work upon the subject of Colonial design. Fully explained by carefully written text there are given designs and working drawings of many of the best examples of eighteenth century work — entrance porches, doorways with their delicately leaded sidelights and fanlights and their gracefully paneled doors; stairways of various kinds, either extremely simple or else suitably ornate; door and window architraves, and particularly mantels in all the beauty of the Georgian manner. The region about Boston is well represented, and the prolific towns of New Hampshire, Rhode Island and Connecticut have been drawn upon, while not a few examples are from the southern part of the Colonial district which includes Maryland and Virginia where a much richer and more luxuriant type of building prevailed.

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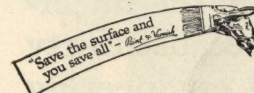
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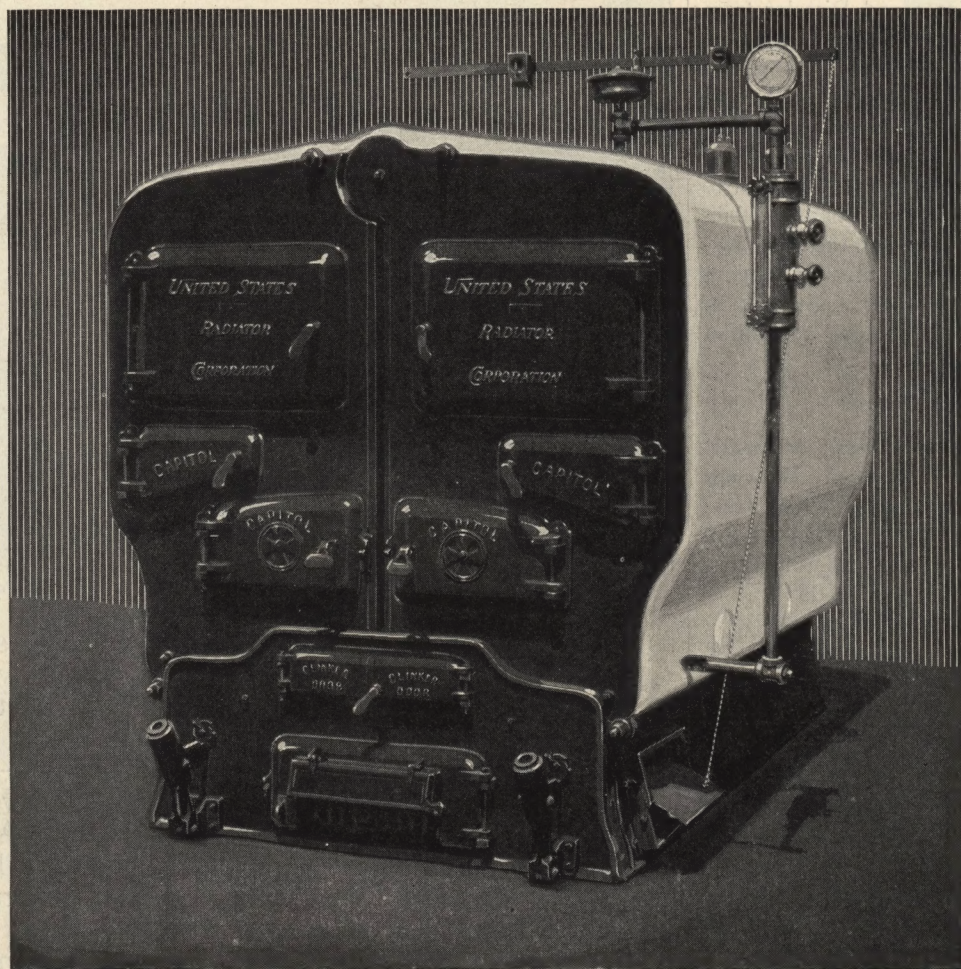
Acme Quality Enamel — Check one color: ☐ White or ☐ Ivory.

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- the handy clamping and adjusting devices suggest so many uses an ordinary lamp cannot fill that six is an excellent investment even for a small house.

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